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C. E. LESLIE.

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80
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PREFACE.

The whole universe is one grand Choral Anthem. The "music of the spheres" is the result of the endless onward swing of planet and star. All nature is a symphony of sweet song that bursts forth in tender strains of melody in the Springtime, breathing of life and love and hope, swelling out in the grand crescendo of Summer; supreme in the happiness of realized hopes and life complete, dying away when the breath of Autumn comes to garner the feast of melody and waft into the realms of endless, eternal song the harvest of another year of music.

Why should we not sing? Let us attune our hearts to the music of nature and fill our homes, our churches and our schools with the divine presence of song, and thus fulfill one of the grandest missions of life.

Mrs. C. E. LESLIE,

OPEN WIDE YE GATES.

3

F. D. J.

F. D. JACOBS.

O pearl - y gates, that lead be-yond, To God's e - ter - nal throne, By

O pearl - y gates, that lead be-yond, To God's e - ter - nal throne, By

This system contains the first two staves of music. The top staff is in bass clef with a 4/4 time signature. The bottom staff is in treble clef. The lyrics are written below each staff.

those who seek the Father's love, Your glo-ries shall be known; By those who seek the

those who seek the Father's love, Your glo-ries shall be known; By those who seek the

This system contains the next two staves of music. The top staff is in bass clef and the bottom staff is in treble clef. The lyrics are written below each staff.

Father's love, Your glo - ries shall be known. O mor - tal one, To

Father's love, Your glo - ries shall be known. Know ye the way,..... To
O mor - tal one, To

This system contains the next two staves of music. The top staff is in bass clef and the bottom staff is in treble clef. The lyrics are written below each staff.

pass with-in the gate, A-long the way, Nor for earth's pleasure wait;

pass with-in the gate, O lin - ger not..... Nor for earth's pleasure wait;
A-long the way,

This system contains the final two staves of music. The top staff is in bass clef and the bottom staff is in treble clef. The lyrics are written below each staff.

OPEN WIDE YE GATES. Continued.

Lo! upon the other shore, there stands an an-gel band; They beckon us to pass within in

joy - ous sum - mer land, O heed the loving hands that point the way of

joy - ous sum - mer land, O heed the loving hands that point the way of

joy - ous sum - mer land, O heed the loving hands that point the way of

love and peace, And seek, O wanderer, thy joys where tears of sor - row cease.

SOLO. Alto.

1. O gates that o - pen free to all, Who do the Fa - ther's will, O
2. I would not seek for earth - ly joys, When there a - waits for me The

Rit. A tempo.

por - tals o - pen wide for me, And bid my fears be still.
hope of bright-er joys a - bove, Thro all e - ter - ni - ty.

DUET. Tenor & Alto.

Ye pearl - y gates that lead the way, For - ev - er o - pen swing, O

Inst.

an - gels in ce - les - tial song, E - ter - nal an - thems sing.

A glad - some wel - come give to all. Who in the Fa - ther's name, Bring

OPEN WIDE YE GATES. Concluded.

hope and love and peace from earth, And heav-en's glo-ries claim.

This system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The middle staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is a bass line with a bass clef and a key signature of one flat. The music is in 4/4 time. The lyrics are written below the vocal staves.

Second time pp

O - pen ye gates, O - pen ye gates,

O - pen wide ye gates,..... O - pen wide ye gates,.....

O - pen ye gates, O - pen ye gates,

This system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The middle staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is a bass line with a bass clef and a key signature of one flat. The music is in 4/4 time. The lyrics are written below the vocal staves.

O - pen wide and let God's children in. O - pen ye gates,

O - pen wide and let God's children in. O - pen wide ye gates,.....

O - pen ye gates,

This system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The middle staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is a bass line with a bass clef and a key signature of one flat. The music is in 4/4 time. The lyrics are written below the vocal staves.

O - pen ye gates, O - pen wide and let God's children in.

O - pen wide ye gates,..... O - pen wide and let God's children in.

O - pen ye gates,

This system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The middle staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is a bass line with a bass clef and a key signature of one flat. The music is in 4/4 time. The lyrics are written below the vocal staves.

HEAVENLY FATHER, HEAR US.

7

Deut. 10th & 18th.

C. E. LESLIE.

Heav - en - ly Fa - ther, Hum - bly we be - seech thee, grant us thy fa - vor And

Heav - en - ly Fa - ther, Hum - bly we be - seech thee, grant us thy fa - vor And

DUET. Tenor & Alto.

par - don our sins. Bless the sick and af - flict - ed, Heal their dis - eas - es,

par - don our sins. Bless the sick and af - flict - ed, Heal their dis - eas - es,

Fill their souls with thy Ho - ly love.

Fill their souls with thy Ho - ly love. Com - fort the fa - ther - less,

cres. *f*
Give them food and rai - ment, Be near when sor - row may bur - den the heart.

Give them food and rai - ment, Be near when sor - row may bur - den the heart.

8 HEAVENLY FATHER, HEAR US. Continued.

DUET. Sop. and Alto,

Keep us from wan-der-ing in the paths of wick-ed-ness, And may our

DUET. Tenor and Bass.

When toward the riv - er dark,
 hearts ev - er turn un - to Thee. When toward the riv - er dark,

Rit.
 Swift our feet are hast'ning, May thy love and mercy be our guide and our stay.
 Swift our feet are hast'ning, May thy love and mercy be our guide and our stay.
 Rit.

May then un-fold, that we thy face,
 May then un-fold, that we thy face, Let thy
 May then the gates un - fold That we may see thy face,

HEAVENLY FATHER, HEAR US. Concluded.

9

thy love, be near, Be our guide for ev - er more.
 love be ev - er near us, Be our guide for ev - er more. When with -
 thy love be near,

with - in the gates, We will praise thy ho - ly name,
 in the pearl-y gates will praise thy name;
 with - in the gates
 We will praise thy ho - ly name, We will

will sing our song while the end - less a - ges roll. roll.
 will sing our song, while the end - less a - ges roll. roll.
 sing the glad new song,

1st. 2d.

Rit. *f* Dim.
 Heaven - ly Fa - ther, hear our prayer, hear our prayer.
 Heaven - ly Fa - ther, hear our prayer, hear our prayer.

Hark! the her - ald an - gels sing - ing, Hark! the her - ald an - gels

singing, Sing - ing to the might - y Prince, The Sav - ior of the world.

Full Chorus.

To the mighty Prince of peace.

DUET. Soprano and Alto.

Hear them sweet - ly chanting, Hymns of joy and gladness, To the mighty Prince of peace.

Inst.

Full Chorus.

To the might - y Prince of Peace.

DUET. Soprano and Alto.

All the earth re - joic - ing In the glad ho - san - na, To the might - y Prince of Peace.

DUET, Sop & Alto.

For un - to us a child is born, And un - to us a

Son is given, And the gov - ern - ment shall be up on his shoul - der

FULL CHORUS.

Wonderful Counsellor, The mighty Prince of

And his name shall be called Wonderful Counsellor, The mighty Prince of

Peace, Won - der - ful Coun - sel - lor, The mighty Prince of peace. peace.

Peace, Won - der - ful Coun - sel - lor, The mighty Prince of peace. peace.

Rejoice, his praise your songs abound; Hymns of
 Rejoice, his praise your songs abound,
 Then re - joice and sing his praise; Let your songs in love abound;

joy.... to God belong, To the Prince, the Prince of Peace.
 of praise be - long; The Prince, the Prince of Peace.

Glory be to God, Glory be to God, Yes, glory be to God, Glory be to God,
 Glory be to God in the high - est, Yes, glory be to God, in the high - est, And on earth
 Glory be to God, Glory be to God,

And on earth peace, good will to men, On earth peace, good will to men.
 peace,..... good will to men, On earth peace, good will to men.
 And on earth peace, good will to men,

THE PRINCE OF PEACE. Concluded.

13

Ye na - tions all be joy - ful, And sing your songs of glad-ness, Give

Ye na - tions all be joy - ful, And sing your songs of glad-ness, Give

praise and ad - o - ration to the might-y Prince of Peace, Sing ho-

praise and ad - o - ration to the might-y Prince of Peace, Sing ho-san - na, Sing ho-

san - na, ho-san-na to the Lamb of God; Sing ho-san - na, ho-

san - na ho-san-na to the Lamb of God; Sing ho-san - na, ho-
Sing ho-san - na,

san-na to the Lamb of God, God, A - men, a-men, a - men, a - men.

san-na to the Lamb of God, God, A - men, a-men, a-men, a - men, a - men.

SEEK YE THE LORD.

RICHARD R. TRENCH.

SOLO. Soprano.

Seek ye the Lord, while he may be found;

The first system of the solo soprano part, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody is written on a single staff with lyrics underneath. The piano accompaniment is shown on grand staves (treble and bass clefs) with dense chordal textures.

Call ye up - on him, While he is near.

The second system of the solo soprano part, continuing the melody and piano accompaniment from the first system. The lyrics are "Call ye up - on him, While he is near."

CHORUS. *f*

Seek ye the Lord, while he may be found;

Seek ye the Lord, while he may be found;

The first system of the chorus part, marked with a forte (*f*) dynamic. It features two vocal staves (treble clefs) and a piano accompaniment (grand staves). The lyrics are "Seek ye the Lord, while he may be found;" repeated on two staves.

Call ye up - on him, while he is near.

Call ye up - on him, while he is near.

The second system of the chorus part, continuing the melody and piano accompaniment. The lyrics are "Call ye up - on him, while he is near;" repeated on two staves.

SEEK YE THE LORD. Continued.

15

DUET, Tenor & Sop.

Seek ye the Lord, while he may be found;

Seek ye the Lord, while he may be found;

R.H.

Call ye up - on him, while he is near.

Call ye up - on him, while he is near.

Cres. Dim.

TRIO.

Seek ye the Lord, while he may be found;

found, may be found;

Call ye up - on him, while he is near.

Call ye up - on him, while he is near.

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key with two flats (B-flat and E-flat). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below each staff.

Seek ye the Lord, while he may be found; Call ye up-on him,

Seek ye the Lord, while he may be found; Call ye up-on him,

This system contains the next two staves of the musical score. The melody continues in the treble staff, and the bass staff continues the accompaniment. The lyrics are repeated for both staves.

while he is near. Seek ye the Lord, while he may be found;

while he is near. Seek ye the Lord, while he may be found;

This system contains the next two staves of the musical score. The melody continues in the treble staff, and the bass staff continues the accompaniment. The lyrics are repeated for both staves.

Call ye up - on him, while he is near. A - men.

Call ye up - on him, while he is near. A - men.

This system contains the final two staves of the musical score. The melody concludes in the treble staff, and the bass staff concludes the accompaniment. The lyrics are repeated for both staves, ending with 'A - men.'

DAUGHTER OF ZION.

17

F. D. JACOBS.

A - wake from thy

Daughter of Zi - on, a - wake from thy sad-ness, A - wake from thy

This system contains the first three staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the middle staff.

sad - ness, a - wake, a - wake! A - wake from thy

sad - ness, a - wake, a - wake! Daughter of Zi - on, A - wake from thy

This system contains the next three staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the middle staff.

sadness, Daughter of Zi-on, a - wake, a-wake Daughter of Zi-on, a -

sadness, Daughter of Zi-on, a - wake, a-wake! Daughter of Zi-on, a -

This system contains the next three staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the middle staff. There is a 12/8 time signature change indicated at the end of the first line.

wake from thy sad - ness, A - wake! for thy foes shall op -

wake from thy sad - ness, A - wake! for thy foes shall op -

This system contains the final three staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the middle staff.

press thee no more. Bright o'er thy hills dawns the day - star of glad - ness,

press thee no more. Bright o'er thy hills dawns the day - star of glad - ness,

This system contains two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are 'press thee no more. Bright o'er thy hills dawns the day - star of glad - ness,'.

A - rise! for the night of thy sor - rows is o'er;

A - rise! for the night of thy sor - rows is o'er;

This system contains two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are 'A - rise! for the night of thy sor - rows is o'er;'.

SOLO Sop.

Strong were thy foes, But the arm that sub - dued them And

This system contains two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#), and the time signature is 6/8. The lyrics are 'Strong were thy foes, But the arm that sub - dued them And'.

Cres.

scat - tered their le - gions was might - i - er far,..... They

This system contains two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#), and the time signature is 6/8. The lyrics are 'scat - tered their le - gions was might - i - er far,..... They'.

DAUGHTER OF ZION. Continued.

19

f

fled like the chaff from the scourge that pur - sued them, For

This system contains a vocal melody and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment consists of chords and moving lines in both hands.

Repeat solo if desired.

vain were their steeds and their char - iots of war.....

This system continues the vocal melody and piano accompaniment. It includes a repeat sign and the instruction 'Repeat solo if desired.' for the vocal part.

Daughter of Zi - on, the pow'r that hath sav'd thee, Extoll'd with the harp and the

Daughter of Zi - on, the pow'r that hath sav'd thee, Extoll'd with the harp and the

This system introduces a new section with a 4/4 time signature. It features a vocal melody and a piano accompaniment.

tim - brel should be; Shout! for the foe is destroyed, that enslaved thee, Th'op -

tim - brel should be; Shout! for the foe is destroyed, that enslaved thee, Th'op -

This system continues the 4/4 section with a vocal melody and piano accompaniment.

Allegretto.

press - or is vanquished, and Zi - on is free! Daughter of Zi - on, a -

press - or is vanquished, and Zi - on is free! Daughter of Zi - on, a -

The first system consists of three staves (Soprano, Treble, and Bass). The key signature has one sharp (F#). The time signature is 3/4. The music features a melody with eighth and sixteenth notes, and a bass line with quarter and eighth notes. There are repeat signs with first and second endings at the end of each staff.

wake, a - wake! A - wake, for thy foes shall op - press thee no

wake, a - wake! A - wake, for thy foes shall op - press thee no

The second system continues the melody and bass line. It includes the same key signature and time signature. The lyrics are repeated for both vocal parts.

more; Daughter of Zi - on, a - wake, a - wake! A - wake, for thy

more; Daughter of Zi - on, a - wake, a - wake! A - wake, for thy

The third system continues the melody and bass line. It includes the same key signature and time signature. The lyrics are repeated for both vocal parts.

foes shall op - press thee no more; Daugh-ter of Zi - on, a - wake, a - wake!

foes shall op - press thee no more: Daugh-ter of Zi - on, a - wake, a - wake!

The fourth system concludes the piece. It includes the same key signature and time signature. The lyrics are repeated for both vocal parts, ending with a double bar line.

HE THAT DWELLETH.

21

C. E. LESLIE.

He that dwelleth in the se-cret place,

He that dwelleth in the se-cret place,

This system contains three staves of music in 4/4 time, key of B-flat major. The first staff is a soprano line, the second is an alto line, and the third is a bass line. The lyrics 'He that dwelleth in the se-cret place,' are written below the first two staves.

He that dwelleth in the se-cret place, He that dwelleth in the se-cret place,

He that dwelleth in the se-cret place,

This system contains three staves of music in 4/4 time, key of B-flat major. The lyrics 'He that dwelleth in the se-cret place, He that dwelleth in the se-cret place,' are written below the first staff, and 'He that dwelleth in the se-cret place,' is written below the second staff.

The se - cret place of the most High, The se - cret place of the most High,

The se - cret place of the most High, The se - cret place of the most High,

This system contains three staves of music in 4/4 time, key of B-flat major. The lyrics 'The se - cret place of the most High, The se - cret place of the most High,' are written below the first staff, and 'The se - cret place of the most High, The se - cret place of the most High,' is written below the second staff.

Shall a - bide,..... shall a - bide, Un - der the

Shall a - bide, shall a - bide,

This system contains three staves of music in 4/4 time, key of B-flat major. The lyrics 'Shall a - bide,..... shall a - bide, Un - der the' are written below the first staff, and 'Shall a - bide, shall a - bide,' is written below the second staff.

shad - - - ow of thy wing, Shall a - bide,..... shall a -

Un - der the shad-ow of thy wing, Shall a-bide,

This system contains three staves of music. The top staff is a vocal line with a long note on 'shad' followed by a series of eighth notes. The middle and bottom staves are piano accompaniment, featuring a triplet of eighth notes on the first staff and a triplet of eighth notes on the second staff.

bide, un-der the shad - - - ow of thy wing.....

Shall a-bide, Un - der the shad-ow of thy wing.

This system continues the musical piece. The vocal line has a long note on 'bide,' followed by a series of eighth notes. The piano accompaniment continues with the same triplet pattern.

I will say of the Lord, He is my ref - uge, He is my ref - uge and

I will say of the Lord, He is my ref - uge, He is my ref - uge and

This system introduces a new phrase. The vocal line has a long note on 'I' followed by a series of eighth notes. The piano accompaniment continues with the same triplet pattern.

for - tress, He is my God, In Him will I trust,

for - tress, He is my God, He is my God, In Him will I trust,

This system concludes the piece. The vocal line has a long note on 'for - tress,' followed by a series of eighth notes. The piano accompaniment continues with the same triplet pattern.

In Him will I trust, He is my ref-uge, In Him will I trust.

In Him will I trust, He is my ref-uge, In Him will I trust.

Alto and Tenor.

Sure-ly, sure-ly He shall de-liv-er thee from the snares of the fow-ler,

Sure-ly, sure-ly He shall de-liv-er thee from the snares of the fow-ler,

And un-der His wings, and un-der His wings, un-der His wings He will shield thee.

And un-der His wings, and un-der His wings, un-der His wings He will shield thee.

SOLO. Bass.

all Solo

Thou shalt not be a-fraid, Thou shalt not be a-fraid, For the

ter - - ror by night, nor the ar - row swift that flies, For

This system contains three staves. The top staff is a vocal line in bass clef with a key signature of one flat (B-flat). The lyrics are written below it. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The music is in 4/4 time.

He that dwelleth in the se-cret place,

He that dwelleth in the se-cret place,

This system contains three staves. The top staff is a vocal line in bass clef. The middle staff is a piano accompaniment in treble clef. The bottom staff is in bass clef. The music is in 4/4 time.

He that dwelleth in the se - cret place, He that dwelleth in the se-cret place,

He that dwelleth in the se-cret place,

This system contains three staves. The top staff is a vocal line in bass clef. The middle staff is a piano accompaniment in treble clef. The bottom staff is in bass clef. The music is in 4/4 time.

The se - cret place of the most High, The se - cret place of the most High.

The se - cret place of the most High, The se - cret place of the most High.

This system contains three staves. The top staff is a vocal line in bass clef. The middle staff is a piano accompaniment in treble clef. The bottom staff is in bass clef. The music is in 4/4 time.

Shall a - bide,..... shall a - bide, Un - der the

Shall a - bide, shall a - bide,

This system consists of three staves. The top staff is in G major (one sharp) and 4/4 time, featuring a melody with a triplet of eighth notes. The middle and bottom staves are in the same key and time, providing harmonic accompaniment with chords and moving lines.

shad - - - ow of thy wing, Shall a - bide,..... shall a -

Un - der the shad-ow of thy wing, Shall a-bide,

This system continues the melody and accompaniment. The top staff has a triplet of eighth notes. The middle and bottom staves provide harmonic support, with the bottom staff featuring a triplet of eighth notes.

bide, un-der the shad - - - ow of thy wing.....

Shall a-bide, Un - der the shad-ow of thy wing.

This system continues the musical piece. The top staff has a triplet of eighth notes. The middle and bottom staves provide harmonic support, with the bottom staff featuring a triplet of eighth notes.

Rit. - - -

A - men, a - men, a - men, a - men, a - men, a - men.

A - men, a - men, a - men, a - men, a - men, a - men.

This system concludes the piece with a 'Rit.' (Ritardando) marking. The top staff features a triplet of eighth notes. The middle and bottom staves provide harmonic support, with the bottom staff featuring a triplet of eighth notes.

THE LORD IS MY SHEPHERD.

Andante.

E. G. BUCHANAN.

The piano introduction is in 4/4 time. The right hand features a series of chords and moving lines, while the left hand provides a simple bass accompaniment with eighth and quarter notes.

The first system of the song. The vocal melody begins with the lyrics "The Lord is my Shep - herd, I shall not, shall not want, He". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

The second system of the song. The vocal melody continues with the lyrics "mak-eth me to lie in green pas - tures, He lead - eth me be - side the still". The piano accompaniment continues with chords and a bass line.

The third system of the song. The vocal melody concludes with the lyrics "He re - stor - eth my soul, He re - wa - ters; He re - stor - eth my soul, He lead - eth me". The piano accompaniment continues with chords and a bass line.

By per.

THE LORD IS MY SHEPHERD. Continued. 27

stor - eth my soul,

In the paths of right-eous-

lead - eth me In the paths.... of right - eous - ness

ness, for his name's sake,

for his name's sake, In the paths..... of

right - eous - ness, He lead - eth me; for his name's sake.

p Yea, tho' I walk thro' the val - ley of the shad - ow of death, I will

p Yea, tho' I walk thro' the val - ley of the shad - ow of death, I will

28 THE LORD IS MY SHEPHERD. Continued.

First system of the musical score. It consists of three staves: a soprano staff, a vocal staff, and a bass staff. The lyrics are: "fear no e - vil, For thou art with me, Thy rod and thy staff they". The music is in a key with one sharp (F#) and a 2/4 time signature.

fear no e - vil, For thou art with me, Thy rod and thy staff they

Second system of the musical score. It consists of three staves: a soprano staff, a vocal staff, and a bass staff. The lyrics are: "com - fort me; Thou pre - par - est a ta - ble be - fore me, in the". The music continues from the first system.

com - fort me; Thou pre - par - est a ta - ble be - fore me, in the

Third system of the musical score. It consists of three staves: a soprano staff, a vocal staff, and a bass staff. The lyrics are: "pres - ence of mine en - e - mies; Thou an - noint - est my head with oil; My". The music is marked with a forte (*ff*) dynamic.

pres - ence of mine en - e - mies; Thou an - noint - est my head with oil; My

Fourth system of the musical score. It consists of three staves: a soprano staff, a vocal staff, and a bass staff. The lyrics are: "cup runneth o - ver; Sure - ly goodness and mer - cy shall fol - low me all the". The music is marked with a mezzo-forte (*m*) dynamic.

cup runneth o - ver; Sure - ly goodness and mer - cy shall fol - low me all the

THE LORD IS MY SHEPHERD. Concluded. 29

days of my life, shall fol - low me, shall fol - low me all the days of my

days of my life, shall fol - low me, shall fol - low me all the days of my

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The music is in 4/4 time. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

life, And I shall dwell in the house of the Lord for - ev - er and

life, And I shall dwell in the house of the Lord for - ev - er and for -

This system contains the next two staves of music. It continues the melody and accompaniment from the first system. The lyrics are written below the staves.

ff

ev - er, And I shall dwell in the house of the Lord for -

ev - er, And I shall dwell in the house of the Lord for -

This system contains the next two staves of music. It begins with a forte (*ff*) dynamic marking. The lyrics are written below the staves.

ev - er and for ev - er. A - men. a - men, a - men, a - men.

ev - er and for - ev - er. A - - - men, a - - - - men.

This system contains the final two staves of music on the page. It concludes with a double bar line. The lyrics are written below the staves.

I WILL EXTOL THEE.

C. E. LESLIE.

Allegretto.

I will ex - tol thee, O God, my King, I will ex -

O my King, I will ex -

The first system of the musical score is in 4/4 time, key of B-flat major. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "I will ex - tol thee, O God, my King, I will ex - O my King, I will ex -".

tol thee, O God, my King, I will ex - tol thee, O God, my King,

tol thee, O God, my King, my King,

The second system continues the melody. The lyrics are: "tol thee, O God, my King, I will ex - tol thee, O God, my King, tol thee, O God, my King, my King,".

And I will bless thy name for - ev - er, And I will praise thee;

name for - ev - er, I will

The third system includes a forte (f) dynamic marking. The lyrics are: "And I will bless thy name for - ev - er, And I will praise thee; name for - ev - er, I will".

And I will praise thee, And I will bless thee ev - er - more.

praise..... thee, And I will bless thee ev - er - more.

The fourth system also includes a forte (f) dynamic marking. The lyrics are: "And I will praise thee, And I will bless thee ev - er - more. praise..... thee, And I will bless thee ev - er - more.".

will praise, will praise, will praise thy name;

I..... will praise, will praise..... thy name;

This system consists of three staves. The top staff is a soprano line with a treble clef and a key signature of two flats (B-flat and E-flat). It contains the lyrics 'will praise, will praise, will praise thy name;'. The middle staff is an alto line with a treble clef and a key signature of two flats. It contains the lyrics 'I..... will praise, will praise..... thy name;'. The bottom staff is a bass line with a bass clef and a key signature of two flats. It contains a melodic line with a fermata over the first measure.

will praise, will praise, will praise thy name;

I..... will praise, will praise..... thy name;

This system consists of three staves. The top staff is a soprano line with a treble clef and a key signature of two flats. It contains the lyrics 'will praise, will praise, will praise thy name;'. The middle staff is an alto line with a treble clef and a key signature of two flats. It contains the lyrics 'I..... will praise, will praise..... thy name;'. The bottom staff is a bass line with a bass clef and a key signature of two flats. It contains a melodic line with a fermata over the first measure.

will praise, will praise thy name for - ev - er;

I..... will praise..... thy name..... for - ev - er;

This system consists of three staves. The top staff is a soprano line with a treble clef and a key signature of two flats. It contains the lyrics 'will praise, will praise thy name for - ev - er;'. The middle staff is an alto line with a treble clef and a key signature of two flats. It contains the lyrics 'I..... will praise..... thy name..... for - ev - er;'. The bottom staff is a bass line with a bass clef and a key signature of two flats. It contains a melodic line with a fermata over the first measure.

And I will bless, will bless thy name.

I..... will bless..... thy name for - ev - er - more.

This system consists of three staves. The top staff is a soprano line with a treble clef and a key signature of two flats. It contains the lyrics 'And I will bless, will bless thy name.'. The middle staff is an alto line with a treble clef and a key signature of two flats. It contains the lyrics 'I..... will bless..... thy name for - ev - er - more.'. The bottom staff is a bass line with a bass clef and a key signature of two flats. It contains a melodic line with a fermata over the first measure.

Thou wilt sus-tain me, Thou wilt sus-tain and com-fort me,

This system contains three staves. The top staff is the vocal line, the middle is the treble piano accompaniment, and the bottom is the bass piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

Thou wilt sus-tain me, Thou wilt sus-tain me, Thou wilt sus-tain and
Thou wilt sus-tain me, Thou wilt sus-tain and

This system contains three staves. The top staff is the vocal line, the middle is the treble piano accompaniment, and the bottom is the bass piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

com-fort me, Thou wilt sus-tain and com-fort me. I will ex-
com-fort me, Thou wilt sus-tain and com-fort me.

This system contains three staves. The top staff is the vocal line, the middle is the treble piano accompaniment, and the bottom is the bass piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

tol thee, O God, my King, I will ex-tol thee, O God, my King;
O my King, I will ex-tol thee, O God, my King;

This system contains three staves. The top staff is the vocal line, the middle is the treble piano accompaniment, and the bottom is the bass piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

I will ex - tol thee, O God, my King; And I will bless thy
my King;

f
name for - ev - er; And I will praise thee, And I will
name for - ev - er; I..... will praise.....

f *Cres. Accel. f*
praise thee, And I will bless thee, ev - er - more; I will ex -
..... thee, And I will bless thee, ev - er - more; I will ex -

ff
tol thee, I will ex - tol thee, I will ex - tol thee.
tol thee, I will ex - tol thee, I will ex - tol thee.

IN THE CROSS OF CHRIST I GLORY.

T. MARTIN TOWNE.

Allegretto.

The piano introduction consists of four measures in G major (one sharp) and 9/8 time. The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with dotted half notes and eighth notes.

SOLO. Bass.

The first line of the hymn features a vocal melody for the bass voice and a piano accompaniment. The vocal line begins with a whole rest followed by the lyrics "In the cross of Christ I glo - ry, Tow - ring". The piano accompaniment continues with chords and moving lines in both hands.

In the cross of Christ I glo - ry, Tow - ring

The second line of the hymn continues the vocal and piano accompaniment. The vocal line includes the lyrics "o'er the wrecks of time; All the light of sa - cred". The piano accompaniment maintains the harmonic structure established in the first line.

o'er the wrecks of time; All the light of sa - cred

sto - ry, Gath - ers round..... its head sub - lime.....

The first system of the musical score. It consists of a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line has lyrics: "sto - ry, Gath - ers round..... its head sub - lime.....". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

SOLO. Tenor.

When the woes..... of life o'er - take me, Hopes de -

The second system of the musical score. It features a solo tenor line (treble clef) and piano accompaniment (treble and bass clefs). The key signature remains two flats. The lyrics are: "When the woes..... of life o'er - take me, Hopes de -". The piano accompaniment continues with a similar rhythmic pattern.

ceive.... and fears an - noy, Nev - er shall..... the cross for -

The third system of the musical score. It features a vocal line (bass clef) and piano accompaniment (treble and bass clefs). The key signature remains two flats. The lyrics are: "ceive.... and fears an - noy, Nev - er shall..... the cross for -". The piano accompaniment continues with a similar rhythmic pattern.

sake me; Lo, it glows..... with peace and joy.

The fourth system of the musical score. It features a vocal line (bass clef) and piano accompaniment (treble and bass clefs). The key signature remains two flats. The lyrics are: "sake me; Lo, it glows..... with peace and joy." The piano accompaniment continues with a similar rhythmic pattern.

DUET. Tenor & Bass.

Never shall the cross forsake me; Lo! it glows with peace and

Never shall the cross for-sake me; Lo! it glows with peace and

TRIO. Soprano Alto & Tenor.

When the sun is beam - ing,

When the sun..... of bliss is beam - ing, Light and

joy,.... When the sun of bliss is beam - ing,

joy,....

Light up-on my way: From the cross the ra-diance

love..... up-on my way: From the cross the ra-diance

Light and love up-on my way: From the cross the ra-diance

stream-ing, Adds more lus-tre to the day.....

stream-ing, Adds more lus-tre to the day.....

stream-ing, Adds more lus-tre to the day.....

Allegro. *Sostenuto.* *Rit.*

Bane and bless - ing, pain and pleas-ure, By the cross are sanc - ti - fied;

Rit.

Bane and bless - ing, pain and pleas-ure, By the cross are sanc - ti - fied;

Sostenuto. *Rit.*

Andante. mp *A tempo, f* *Rit.*

Peace is there that knows no measure, Joys that thro' all time a - bide.

Andante. mp *A tempo, f* *Rit.*

Peace is there that knows no measure, Joys that thro' all time a - bide.

Andante. mp *A tempo, f* *Rit.*

A tempo,



In the cross of Christ I glo - ry, Tow'ring o'er the wrecks of

A tempo,

In the cross of Christ I glo - ry, Tow'ring o'er the wrecks of

In the cross of Christ I glo - ry, Tow'ring o'er the wrecks of

A tempo,

time, All the light of sa - cred sto - ry,

time; All the light of sa - cred sto - ry,

time; All the light of sa - cred sto - ry, Gath - ers

Gath - ers round its head sub - lime. All the light.... of sa - cred

Gath - ers round its head sub - lime, All the light of sa - cred

Gath - ers round its head sub - lime All the light of sa - cred

round..... its head sub - lime. All the light of sa - cred

Rit. sto - ry, Gath - ers round its head sub - lime. *Adagio.* A - men, a - men.

Rit. sto - ry, Gath - ers round its head sub - lime. *Adagio.* A - men, a - men.

Rit. *Adagio.*

ALL WILL BE WELL.*

41

C. E. LESLIE.

1. When sad hours are here, and the soul deep-ly stirred, With tho'ts none can tell,

2. A-bide in His love, and the sun-shine will come, The clouds to dis-pel,

3. To souls that are trust-ing and tongues that are true His prais-es will swell,

The glad mes-sage comes, "Put your trust in His word, And all will be well."

And heart sing to heart, tho' the lips may be dumb, That all will be well.

The goal reached at last, when the jour-ney is through, And all will be well.

* This hymn is the last work Mr. Leslie did. It was written and handed to the printer but a short time before his illness. It was set up and remained in type waiting the time when he should be well and read the proof. He never saw the proof.

Who cannot see in this hymn the breathings of what was so soon to come? Was this mere coincidence? or did this great man feel the shadow approaching and hasten to leave in this simple hymn the balm to soothe tried hearts in the assurance that "All will be well"? Who may know?

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ALL IS WELL.

F. D. JACOBS.

1. Those sad hours are here, and our hearts yearn for thee, With grief none can tell.

2. The lips now are mute and the voice hushed and still That once sweet-ly fell

3. Ah! soon in sweet tones that loved voice we shall hear In glad an thems swell,

The mes-sage has come, and tho' sad it may be, We know "all is well."

In ac-cents of love, ev-'ry heart then to thrill, But now—"all is well."

Then heart joined to heart and with nev-er a tear 'We'll know "all is well."

I HEARD THE VOICE OF JESUS.

(HYMN ANTHEM.)

F. D. JACOBS

Sop. or Tenor.

The musical score is arranged in four systems, each featuring a vocal line (Soprano or Tenor) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The piano accompaniment consists of a right-hand melody and a left-hand bass line, often using chords and arpeggios. The lyrics are written below the vocal line.

I heard the voice of Je - sus say, "Come un-to me and rest, Lay
down, thou wea - ry one, Lay down thy head up-on my breast." I
came to Je - sus as I was, Wea-ry and worn and sad, I
found in him a rest - ing place, And now my soul is glad.

Yes, Je - sus free - ly gives to all The bliss - ful rest of peace, His

Yes, Je - sus free - ly gives to all The bliss - ful rest of peace, His

ten - der, lov - ing mer - cies flow, In streams that nev - er cease.

ten - der, lov - ing mer - cies flow, In streams that nev - er cease.

Bass Solo.

I heard the voice of Je - sus say, "Be - hold, I free - ly give The

liv - ing wa - ter, thirst - y one, Stoop down and drink, and live;.... I

44 I HEARD THE VOICE OF JESUS. Continued.

came to Je - sus and I drank Of that life - giv - ing stream, My

This system contains the first four measures of the song. The vocal line (bass clef) begins with a half note 'C' (Came), followed by quarter notes 'to', 'Je - sus', and 'and'. The piano accompaniment (treble and bass clefs) features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

thirst was quenched, my soul re - vived, And now I live in him.

This system contains measures five through eight. The vocal line continues with quarter notes 'I', 'drank', and 'Of', followed by a half note 'that'. The piano accompaniment maintains its rhythmic pattern, with some chords in the right hand becoming more complex.

Yes, Je - sus free - ly gives to all The heal - ing balm that flows, In

Yes, Je - sus free - ly gives to all The heal - ing balm that flows, In

This system contains measures nine through sixteen. It is divided into two lines of music. The first line (measures 9-12) has a vocal line starting with a half note 'Yes' and the piano accompaniment. The second line (measures 13-16) continues the vocal line with 'Je - sus' and the piano accompaniment. The piano part features more active sixteenth-note patterns in the right hand.

one e - ter - nal stream of love, Nor pain nor sor - row knows.

one e - ter - nal stream of love, Nor pain nor sor - row knows.

This system contains measures seventeen through twenty-four. Like the previous system, it is divided into two lines. The first line (measures 17-20) and the second line (measures 21-24) both feature the same vocal and piano parts. The vocal line ends with a half note 'knows' in both lines. The piano accompaniment concludes with sustained chords in the right hand.

I HEARD THE VOICE OF JESUS. Concluded.

45

DUET. Soprano & Alto.

I heard the voice of Je - sus say, "I am this dark world's light, Look

un - to me, thy morn shall rise, And all thy day be bright."

I looked to Je - sus and I found In him my Star my Sun, And

I looked to Je - sus and I found In him my Star my Sun, And

in that light of life I'll walk Till all my jour - ney's done.

in that light of life I'll walk Till all my jour - ney's done.

ZION, AWAKE!

C. E. LESLIE.

Allegro.

Allegro.

A-wake, a-wake, put on thy strength, Put on thy strength, O arm of the Lord;

A-wake, a-wake, put on thy strength, Put on thy strength, O arm of the Lord;

A-wake, a-wake, put on thy strength, Put on thy strength, O arm of the Lord;

Awake, put on thy strength, Awake, put on thy strength, Put on thy strength, O arm of the Lord;

Awake, put on thy strength, Awake, put on thy strength, Put on thy strength, O arm of the Lord;

Andante.

Andante.

Zi-on, put on thy beautiful garments, Thy garments, O Je-ru-sa-lem,.....

Zi-on, put on thy beautiful garments, Thy garments, O Je-ru-sa-lem, (Jerusalem,)

Break forth in - to joy, In - to joy, break forth in - to joy, Break forth in - to

Break forth in - to joy, In - to joy, break forth in - to joy, Break forth in - to

joy, in - to joy and praise.

joy, in - to joy and praise. Sing to - geth - er, ye waste plac - es of Je -

Of Je - ru - sa - lem, For the

ru - sa - lem, Sing to - geth - er, ye waste plac - es of Je - ru - sa - lem, For the

Lord hath com - fort - ed his peo - ple, For the Lord hath comforted his

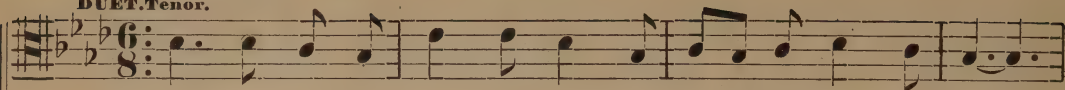
Lord hath com - fort - ed his peo - ple, For the Lord hath comforted his

peo - ple, And en - com - passed them with glad - ness.

peo - ple, And en - com - passed them with glad - ness.

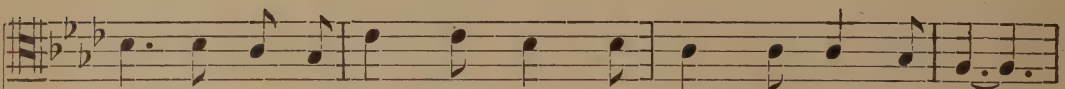
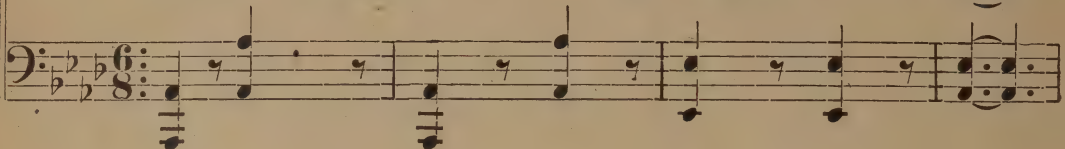
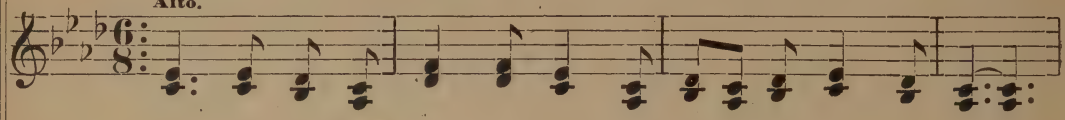
FLO C. CAMPBELL.

DUET. Tenor.

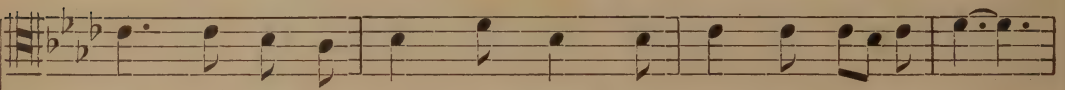
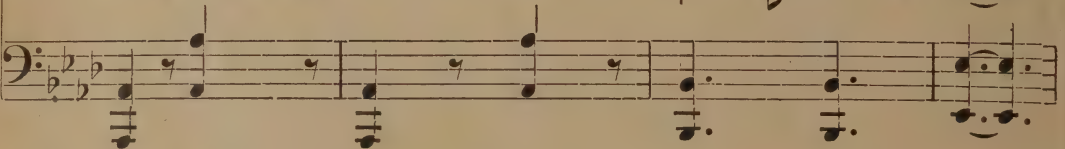
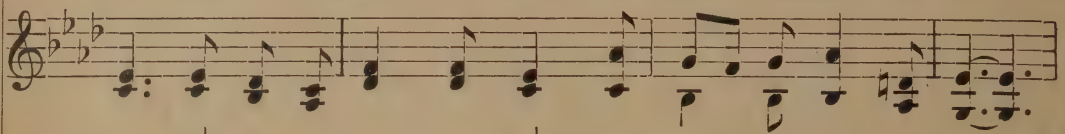


1. O beau - ti - ful land of Zi - on, Thou shalt be my home,
 2. O won - der - ful land of Zi - on, Far a - way from sin,

Alto.



Where flow - ers e - ter - nal bloom, And sor - rows nev - er come,
 O show me the paths of peace, That lead thy gates with - in,



How oft - en my thoughts go quest - ing O'er the un-known sea,
 There blooms in a beau - ty ver - nal Ev - er - last - ing spring,



ZION AWAKE! Concluded.

49

I know I shall find there rest - ing, All there is to be.
Land, filled with a joy su - per - nal, Oft of thee I sing.

This system contains the first three staves of the piece. The top staff is the vocal line, the middle is the treble piano accompaniment, and the bottom is the bass piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music concludes with a double bar line and repeat dots.

Zi - on, a - wake, Put on thy strength,

Zi - on a - wake,..... Put on thy strength,.....

This system contains the next three staves. It begins with a rest in the vocal line, followed by the lyrics. The piano accompaniment continues with a steady rhythm. The system ends with a double bar line and repeat dots.

Zi - on, a - wake, put on thy strength, Zi - on a - wake,

Zi - on, a - wake, put on thy strength, Zi - on a - wake,

Zi - on a - wake,.....

This system contains the next three staves. It features a call-and-response pattern between the vocal line and the piano accompaniment. The system ends with a double bar line and repeat dots.

Rit.
Put on thy strength, Zi - on a - wake, thy God is near, is near.

Put on thy strength,..... Zi - on a - wake, thy God is near, is near.

This system contains the final three staves. It begins with a 'Rit.' (Ritardando) marking. The tempo slows down for the final phrase. The system ends with a double bar line and repeat dots.

ONE SWEETLY SOLEMN THOUGHT.

*To C. E. Leslie, one who was ever a friend, this piece is lovingly inscribed.***DUETT. Soprano & Alto.****F. D. JACOBS.**

One sweet-ly sol - emn thought Comes to me o'er and o'er, I'm

Legato.

near - er my home to - day Than ev - er I've been be - fore;

Near - er my Fa - ther's house, Where ma - ny man - sions be,

Near - er the great white throne, Near - er the crys - tal sea.

ONE SWEETLY SOLEMN THOUGHT. Continued. 51

Near - er the bounds of life Where we lay our bur - dens down,

Near - er leav - ing the cross, Near - er gain - ing the crown, But the

waves of that si - lent sea, Roll dark be - fore my sight, That

bright - ly the oth - er side Breaks on a shore of light.

52 ONE SWEETLY SOLEMN THOUGHT. Continued.

SOLO. Alto or Bass.

Oh! if my mor - tal feet Have al - most gained the brink, If it

Cres.

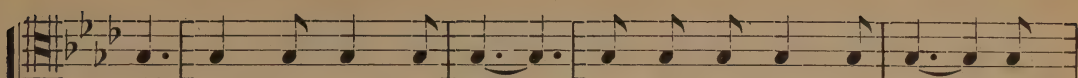
be I am near - er home, E - ven to - day than I think; Oh!

Fa - ther! per - fect my trust, Let my spir - it feel the pow'r That's

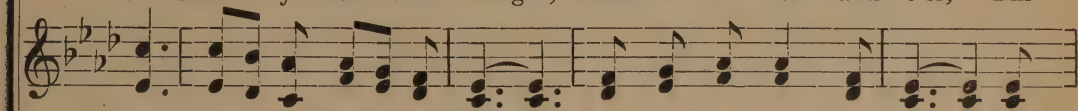
Rit.

in the Rock of a Liv - ing Faith When comes death's dark'ning hour.

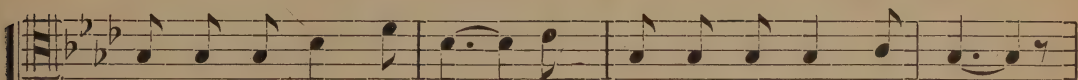
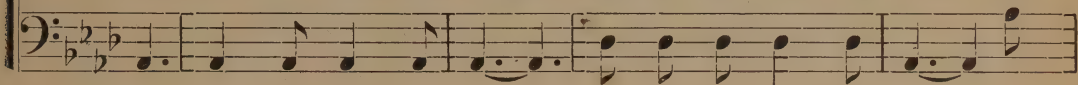
ONE SWEETLY SOLEMN THOUGHT. Concluded. 53



One sweet - ly sol - emn thought, Comes to me o'er and o'er, I'm



One sweet - ly sol - emn thought, Comes to me o'er and o'er, I'm



near - er my home to - day, Than ev - er I've been be - fore.



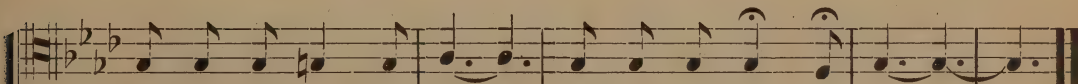
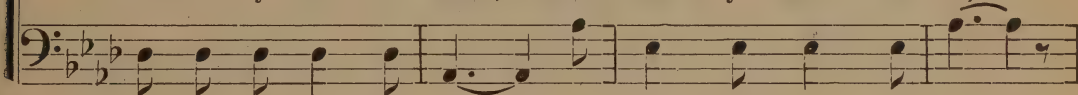
near - er my home to - day, Than ev - er I've been be - fore.



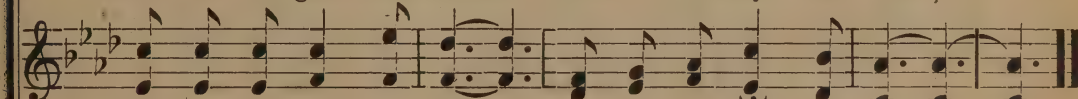
Near - er my Fath - er's house, Where man - y man - sions be,



Near - er my Fath - er's house, Where man - y man - sions be,



Near - er the great white throne, Near - er the crys - tal sea.... ..



Near - er the great white throne, Near - er the crys - tal sea.....



O DAWN SO FAIR..

(Appropriate for Easter.)

LAURA E. NEWELL.

W. T. GIFFE.

Moderato.

p

Cres.

O dawn so fair;..... O cloud - less

skies,..... O an - gel choirs..... of

p

Par - a - dise! How grand the strains ye sweet - ly

p

sing. Glad wel - come to the ris - en King. Blest

m

Son of God, to us he came To - day and yes - ter - day the same, For

Cres.

ev - er, ev - er he shall be, Our hope, our strength, our lib - er - ty.

O dawn so fair, we catch the gleam Of light di - vine, the ra - di - ant

beam, Of his pure face who rose that day, To wipe our sins and tears a-way.

beam, Of his pure face who rose that day, To wipe our sins and tears a-way.

Slower.

O pit-ying Christ, we turn to thee, Dear sin-less Lamb of Cal-va-ry,

O pit-ying Christ, we turn to thee, Dear sin-less Lamb of Cal-va-ry.

p

We kneel and lov-ing hom-age pay, To him who rose on Eas-ter day.

To him who rose on Eas-ter day.

Alto.

O dawn so fair, shall we be -

hold Thy light be - yond. the

This system contains the first three measures of the piece. It features a vocal line (Soprano) and a piano accompaniment. The vocal line begins with a half note 'hold', followed by a quarter note 'Thy', an eighth note 'light', and a dotted half note 'be - yond.' with an ellipsis. The piano accompaniment consists of a treble and bass staff. The treble staff has a melody of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with longer note values.

gates. of gold? In yon - der

This system contains measures 4 through 6. The vocal line continues with 'gates.' (dotted half), 'of gold?' (quarter), and 'In yon - der' (quarter). The piano accompaniment continues with similar rhythmic patterns, including a prominent eighth-note melody in the treble staff.

home. Thy beau - ty view,

This system contains measures 7 through 9. The vocal line has 'home.' (dotted half), 'Thy beau - ty' (quarter), and 'view,' (quarter). The piano accompaniment features a dense texture of sixteenth notes in the treble staff, with triplets marked '3' in the final measure.

And. wor - ship there. the pure. and true?

This system contains measures 10 through 13. The vocal line begins with 'And.' (dotted half), followed by 'wor - ship there.' (quarter), 'the pure.' (quarter), and 'and true?' (quarter). The piano accompaniment continues with the sixteenth-note texture and includes triplets and a 'Rit.' (ritardando) marking in the final measure.

p Cres.

For he from death to life hath passed, That sin may never more o'er-cast Our skies and

For he from death to life hath passed, That sin may never more o'er-cast Our skies and

f *p* *pp*

hearts, for on this day He rose, and night hath fled a - way, hath fled a - way.

hearts, for on this day He rose, and night hath fled a - way, hath fled a - way.

LET THIS PETITION RISE.

F. D. JACOBS.

1. Father what e'er of earthly bliss, Thy sovereign will de - nies,

2. Give me a calm, a thankful mind, From ev'ry mur - mur free,

3. Let the sweet hope that thou art mine, My life and death at - tend,

Accepted at thy throne of grace, Let this pe - ti - tion rise.

The blessings of thy grace impart, And make me live to thee.
Thy presence through my journey shine, And crown my jour - neys end.

GLORIA IN EXCELSIS.

59

R. R. TRENCH.

ff *p* *mf* *f*

Glo-ry be to God on high, And on earth peace, good will to men, We

Glo-ry be to God on high, And on earth peace, good will to men, We

praise thee, we bless thee, We wor-ship thee, we glo - ri - fy thee, We give

praise thee, we bless thee, We wor-ship thee, we glo - ri - fy thee, We give

ff

thanks to thee for thy great glo - ry, O Lord God, Heav'nly King.

thanks to thee for thy great glo - ry, O Lord God, Heav'nly King.

Rit. *p* *Tenor or Sop.*

God the Fa - ther Al - might - y. O Lord, the only be - got - ten Son

God the Fa - ther Al - might - y, *p*

Je-sus Christ O Lord God, Lamb of God, Son of the Fa - ther.

SOLO. Baritone or Bass.

1. That tak - est a - way the sins of the world.
2. Thou that sit - test at the right hand of God the Fa-ther.

1. Have mer-cy, have mer-cy up - on - - us. For thou on - ly art
2. Re - ceive, re - ceive, re - ceive our prayer. For thou on - ly art

ho - ly, Thou on - ly, on - ly art the Lord, Thou on -
ho - ly, Thou on - ly, on - ly art the Lord. Thou on - ly O

ly O Christ, Thou on - ly O Christ with the Ho - ly Ghost art most
Christ, Thou

Thou on - ly O Christ with the Ho - ly Ghost art most

high in the glo - ry of God the Fa - ther A - men.

high in the glo - ry of God the Fa - ther A - men.

JOHN STOCKER.

GRACIOUS SPIRIT.

F. D. JACOBS.

1. Gra - cious Spir - it, love di - vine, Let thy light with - in me shine;

2. Life and peace to me im - part, Seal sal - va - tion on my heart;

3. Let me nev - er from thee stray, Keep me in the nar - row way;

All my guilt - y fears re - move, Fill me with thy heav'n - ly love.

Breathe thy - self in - to my breast, Earn - est of im - mor - tal rest.

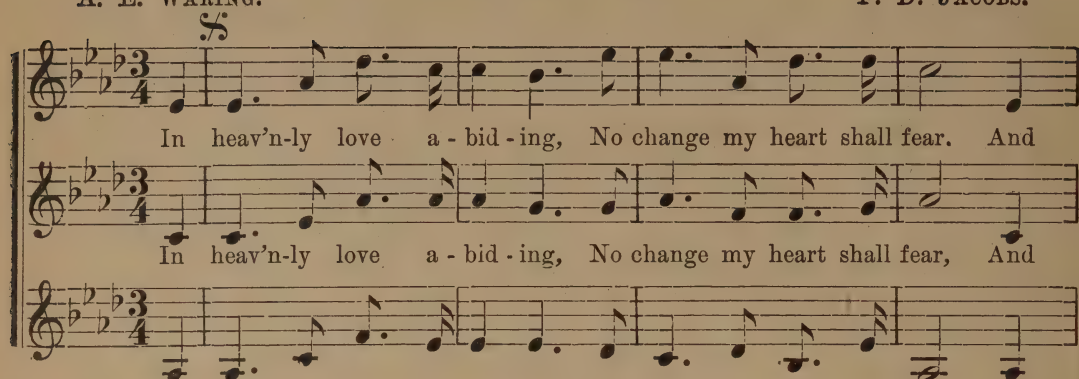
Fill my soul with joy di - vine, Keep me, Lord, for - ev - er thine.

IN HEAVENLY LOVE ABIDING.

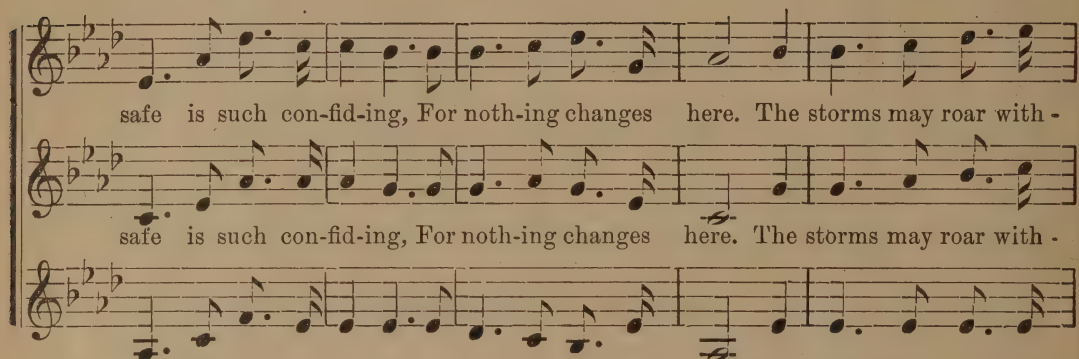
Trio for Ladies' Voices.

A. E. WARING.

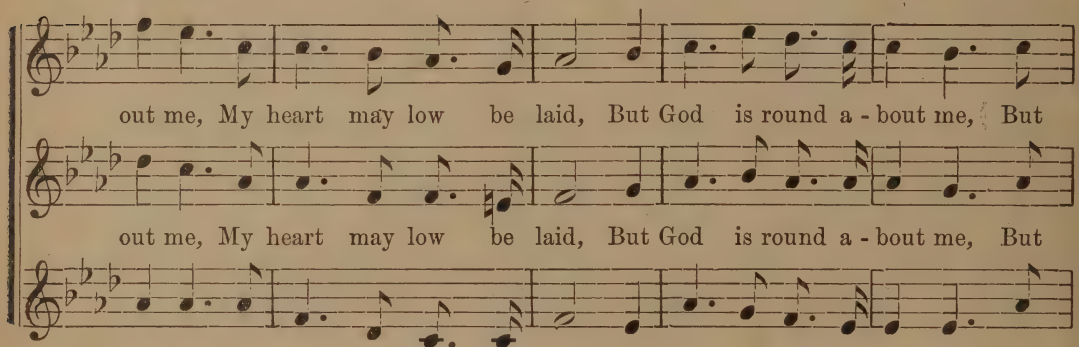
F. D. JACOBS.



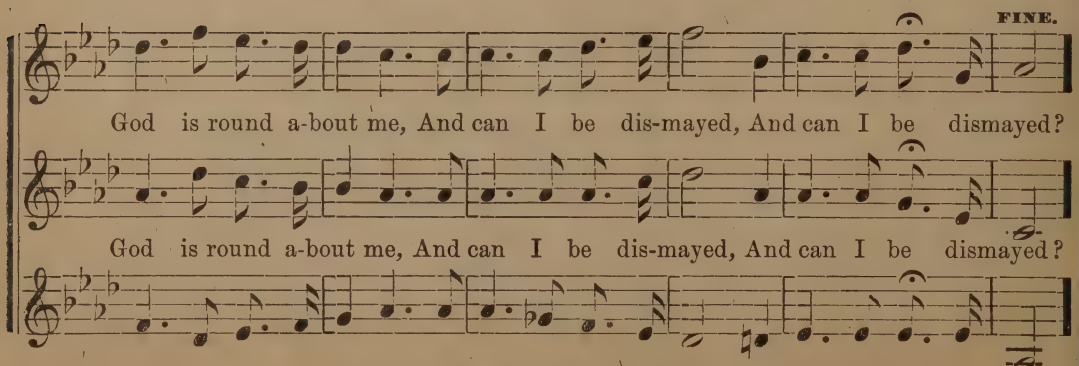
In heav'n-ly love a-bid-ing, No change my heart shall fear. And
In heav'n-ly love a-bid-ing, No change my heart shall fear, And



safe is such con-fid-ing, For noth-ing changes here. The storms may roar with -
safe is such con-fid-ing, For noth-ing changes here. The storms may roar with -



out me, My heart may low be laid, But God is round a-bout me, But
out me, My heart may low be laid, But God is round a-bout me, But



God is round a-bout me, And can I be dis-mayed, And can I be dismayed?
God is round a-bout me, And can I be dis-mayed, And can I be dismayed?

Wher - ev - er he may guide me, No want shall turn me

Wher-ev - er he may guide me, No want shall turn me

back, shall turn me back. My Shep-herd is be - side me

back..... My Shep - - herd is be - side me And

And noth-ing can I lack, His wis-dom ev - er wak - eth, his sight is

noth - - ing can I lack, His wis-dom ev - er wak - eth, his sight is

nev - er dim, He knows the way he tak - eth, And I will walk with him. In

nev - er dim, He knows the way he tak - eth, And I will walk with him. In

D.C.

PRAISE YE THE LORD.

S. S. MYERS.

pp *ff*

Praise ye the Lord, O praise the Lord for - ev - er. Praise ye the Lord,
Praise ye the Lord, O praise the Lord for - ev - er. Praise ye the Lord,

SOLO. Alto.

O praise his ho - ly name. We will ev - er praise thee, We will ev - er
O praise his ho - ly name. **INST.**

praise thee. We will laud and mag - ni - fy thy ho - - ly name,

> *>* *>* *>* *>* *>* *>* *>*

We will praise him, we will praise him, Laud and mag - ni - fy his ho - ly name.
We will praise him, we will praise him, Laud and mag - ni - fy his ho - ly name.

SOLO. Soprano.

O re - joice in the Lord, And give thanks un - to him! For the

Lord is a great God, And a King o - ver all the earth. The

sea is his; And he made it, And his hands prepar'd the dry land.

We will ev - er praise him, We will ev - er praise him, Laud and mag - ni - fy his
Praise him, Praise him, Laud and mag - ni - fy his

ho - ly name! We will ev - er praise him, We will ev - er praise him,
 ho - ly name! Praise him, Praise him;

DUET OBLIGATO.

Laud and mag-ni-fy his ho - ly name! Praise..... the Lord Je-
 Laud and mag-ni-fy his ho - ly name! Praise the Lord Je - ho - vah!

ho - vah! Glo - ri - fy and mag-ni-fy his ho - ly name.
 Praise him ev - er, Glo - ri - fy his ho - ly name.

Sing..... his praise for ev - er! Make a joy-ful noise un-to the
 Praise the Lord for-ev - er, Praise him, praise him! Make a joy - ful

Lord, Sound his praise a-broad thro' all the na - tions, Tell his glo - ries
noise unto the Lord, Sound his prais - es, Tell.....

forth a-mong the heath-en, Heav'n and earth with loud - est ac - cla - ma - tion.
..... his glo - ries, Heav'n and earth

Sing, rejoice and be ex-ceed-ing glad Praise..... the Lord Je-
Sing and be ex-ceed-ing glad, Praise the Lord Je-ho - vah,

ho - vah! Glo - ri - fy and mag - ni - fy his ho - ly name.
Praise him ev - er, Glo - ri - fy his ho - ly name.

PRAISE YE THE LORD. Concluded.

Sing..... his praise for ev - er! Make a joy-ful noise un-to the

Praise the Lord for-ev - er, Praise him, praise him! Make a joy - ful

Faster.

Lord! Hal-le-lu-jah, Hal-le-lu-jah, Praise ye the

Praise the Lord, praise the Lord,

noise un-to the Lord! Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, praise the

Praise ye the

Lord! Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

Praise the Lord, praise the Lord.

Lord! Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

Rit.

Adagio.

Praise the Lord for - ev - er - more, A - men, and A - men.

Praise the Lord for - ev - er more, A - men, A - men.

SING, O YE HEAVENS.

69

C. E. LESLIE.

Sing, O ye heav'ns, and be joy - ful, O earth; Sing and be

Sing O ye heav'ns, and be joy - ful, O earth; Sing O ye heav'ns, and be

This system consists of three staves: a soprano staff with a treble clef, an alto staff with a treble clef, and a bass staff with a bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are written below the staves, with the first line of lyrics aligned with the soprano staff and the second line aligned with the alto staff.

joy - ful, O earth; Sing, O ye heav'ns, Sing, O ye heav'ns, Sing, O ye heav'ns,

joy - ful, O earth; Sing, O ye heav'ns, Sing, O ye heav'ns, Sing, O ye heav'ns,

This system continues the musical notation with three staves (soprano, alto, and bass). The lyrics continue across the staves, with the first line of lyrics aligned with the soprano staff and the second line aligned with the alto staff.

And be joy - ful, O earth;

And be joy - ful, O earth; Let all the na - tions break forth in - to song.

This system continues the musical notation with three staves (soprano, alto, and bass). The lyrics continue across the staves, with the first line of lyrics aligned with the soprano staff and the second line aligned with the alto staff.

Sing, O ye heav'ns, Sing, O ye heav'ns, Sing, O ye heav'ns, And be joy - ful, O earth.

Sing, O ye heav'ns, Sing, O ye heav'ns, Sing, O ye heav'ns, And be joy - ful, O earth.

This system concludes the musical notation with three staves (soprano, alto, and bass). The lyrics continue across the staves, with the first line of lyrics aligned with the soprano staff and the second line aligned with the alto staff.

all

SING, O YE HEAVENS. Continued.

SOLO. Bass.

Break forth in - to song, O ye moun - tains; break forth,

Sing and be joy - ful, be joy - ful, O earth.

Break forth in - to song, break forth in - to song, break forth in - to song,

O ye moun-tains, break forth. Sing, O ye heav'ns, and be joy - ful, O earth.

SOLO. Tenor.

For the Lord hath com - fort - ed his peo - ple, He will have mer - cy

on his af - flict - ed, He will have mer - cy on his af - flict - ed.

Sing, O ye heav'ns, and be joy-ful, O earth, Sing, O ye heav'ns, And be

Sing, O ye heav'ns, and be joy-ful, O earth, Sing, O ye heav'ns, And be

joy-ful, O earth; Break forth in - to song, O ye moun - tains, break forth, Be

joy-ful, O earth; Break forth in - to song, O ye moun - tains, break forth, Be

joy - ful, O earth; Sing, O ye heav'ns, Sing, O ye
 joy - ful, O earth; Sing, O ye heav'ns, Sing, O ye

heav'ns, and be joy - ful, O earth, Be joy - ful O earth.
 heav'ns, and be joy - ful, O earth, Be joy - ful O earth.

THY WILL BE DONE.

F. D. JACOBS.

1. "Thy will be done," In devious ways, the hurrying stream of life may run,
 2. "Thy will be done," If o'er us shine a gladd'ning and a pros - p'rous sun,
 3. "Thy will be done," Tho' shrouded o'er our path with gloom one com - fort, one

Yet still our grateful hearts shall say, "Thy will be done."
 This prayer will make it more di - vine, "Thy will be done."
 Is ours to breathe while we a - dore, "Thy will be done."

ANCHORED AT LAST.

73

LAURA E. NEWELL.
Moderato.

Soprano and Alto Duet.

T. MARTIN TOWNE.

1. Borne o'er the waves of life's o - cean, Drift-ing on wa - ters so
2. He is the light in my dark - ness, Joy when the sun-light is
3. Anchored at last, Oh the trans - port, Rap - tur - ous joy to my

wide, Far from the king - dom I wan - dered, Toss'd on the
fled, Rest when my feet have grown wea - ry, Comfort, when
soul, I am se - cure tho' the bil - lows, Wild - ly a -

change-a - ble tide, When o'er the bil - lows a mes - sage
blos-soms lie dead, Breath-ing love's ten - der - est coun - sel,
round me may roll, Christ is the rock of my ref - uge,

Gent-ly was waft-ed to me,..... Je-sus my Pi-lot was
When I would sad-ly des-pair,..... Lo! he will nev-er for-
Safe-ty when tempests o'er-cast,..... Je-sus my soul will de-

call-ing, O-ver the tur-bu-lent sea.....
sake me, All of my sor-rows he'll share.....
liv-er, In him I'm anchored at last.....

CHORUS.

Come..... un-to me,..... Why long-er thus
3d v. Ten-der his mes-sage, Tho' bit-ter life's
Come un-to me Oh come un-to me Oh why long-er roam, Oh
3d v. Ten-der his message, Oh ten-der his message, Tho' bit-ter life's past, Tho'

ANCHORED AT LAST. Concluded.

75

Rit. A tempo.

roam,..... Far from the port, wea-ry wan-d'rer, come
past..... Safe in his love I am an- chored at

why longer roam, Far from the port, wea-ry wan-d'rer, come
bit-ter life's past, Safe in his love I am anchored at

Rit. A tempo.

Rit. Repeat pp

home, come home,..... come home.....
last I'm an - - - chored at last.....

home, wea-ry wan-d'rer, wea-ry wan-d'rer, come home.....
last I am anchored, I am anchored at last.....

Rit.

GLORIA PATRI.

Glory be to the Father, and to the Son, And to the Ho-ly Ghost,

As it was in the beginning, is now and ev-er shall be, World with-out end, A-men.

How beau - ti - ful up - on the moun - tains How beau - ti - ful up - on the

Are the feet of him that bring - eth peace, Are the
moun - tains Are the feet of him that bring - eth peace, Are the

feet of him that bring - eth peace. That bring - eth peace.
feet of him that bring - eth peace, That bring - eth peace. How

How beau - ti - ful up - on the moun - tains
beau - ti - ful up - on the mountains, How beau - ti - ful up - on the mountains

Are the feet of him that bring-eth peace, Are the feet of him that bring-eth

Are the feet of him that bring-eth peace, Are the feet of him that bring-eth

Allegretto.

peace, That bring - eth peace. That

peace, That bring - eth peace. That saith un - to Zi - on, That

saith un - to Zi - on, That saith un - to Zi - on,

saith un - to Zi - on, That saith un - to Zi - on, That saith un - to Zi - on,

Thy God reign - eth, O Zi - on, Thy God reign - eth, O Zi - on.

Thy God reign - eth, O Zi - on, Thy God reign - eth, O Zi - on. Thy

Their voic - es in sing-ing, Shall lift up their
 watch - men shall lift up their voic - es in sing-ing, Shall lift.....
 Shall lift up their

voic - es, Their voic - es in sing-ing, Thy watch - men shall lift up their

 voic - es, Their voic - es in sing-ing, Thy watch - men shall lift up their

voic - es in song, Break forth, break forth, break forth, Break
 voic - es in song. Break forth, break forth. break forth, Break

forth, break forth in song, ye hills, ye ev - er - last - ing hills, ye hills, Break
 forth..... in-to song, ye ev - - - er-last-ing hills,
 forth, break forth in song, ye hills, ye ev - er - last - ing hills, ye hills, Break

forth, break forth in song, Ye hills, ye ev - er - last - ing hills, break forth.

forth,..... in - to song, ye ev - er - last - ing hills, break forth, Break forth, break forth in song, Ye hills, ye ev - er - last - ing hills, break forth,

ye hills, ye hills, Break forth, ye ev - er - last - ing hills, ye hills,

forth, break forth, Break forth, break forth, ye hills, ye hills, Break forth, ye ev - er - last - ing hills, ye hills,

ye hills, Ye ev - er - last - ing hills, Ye ev - er - last - ing

forth, ye hills, Ye ev - er - last - ing hills, Ye ev - er - last - ing

hills, Ye ev - er - last - ing hills, Ye ev - er - last - ing hills.

hills, Ye ev - er - last - ing hills, Ye ev - er - last - ing hills.

LET THE GATES OF HEAVEN BE OPEN.

C. E. LESLIE.

Swing wide, O beau-ti-ful gates, Lead-ing out-ward and up-ward to God;

Swing wide, O beau-ti-ful gates, Lead-ing out-ward and up-ward to God;

This system contains three staves: a soprano staff with a treble clef and a key signature of one flat (B-flat), a vocal melody staff with a treble clef and a key signature of one flat, and a bass staff with a bass clef and a key signature of one flat. The time signature is 6/8. The lyrics are written below the vocal melody staff.

Swing out-ward, O won-der-ful gates, Out of self, out of sin, out of pain.

Swing out-ward, O won-der-ful gates, Out of self, out of sin, out of pain.

This system contains three staves: a soprano staff with a treble clef and a key signature of one flat, a vocal melody staff with a treble clef and a key signature of one flat, and a bass staff with a bass clef and a key signature of one flat. The time signature is 6/8. The lyrics are written below the vocal melody staff.

Doors swing-ing up-ward to God, Are doors swing-ing out-ward from earth;

This system contains three staves: a soprano staff with a treble clef and a key signature of one flat, an instrumental staff labeled 'INST.' with a treble clef and a key signature of one flat, and a bass staff with a bass clef and a key signature of one flat. The time signature is 6/8. The lyrics are written below the instrumental staff.

Swing wide, O heav-en-ly gates, Let the earth-wea-ry pil-grim pass in.

Swing wide, O heav-en-ly gates, Let the earth-wea-ry pil-grim pass in.

This system contains three staves: a soprano staff with a treble clef and a key signature of one flat, a vocal melody staff with a treble clef and a key signature of one flat, and a bass staff with a bass clef and a key signature of one flat. The time signature is 6/8. The lyrics are written below the vocal melody staff.

Trust in the Lord,

Trust ye in the Lord for - ev - er, Trust ye in the Lord for -

Trust in the Lord, Thro' the gates

ev - er, He will guide you thro' the heav'nly gates,

Trust ye in the great Je - ho - vah, He will guide you in the paths of

Trust ye in the great Je - ho - vah, He will guide you in the paths of

p *f* *ff*

peace, He will guide you, He will guide you

He will guide,..... will guide,.....

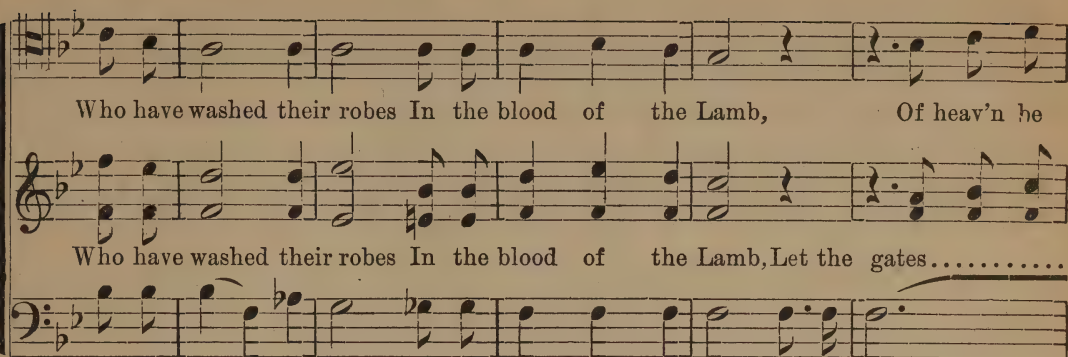
peace, He will guide you, He will guide you

Will guide, in paths, Sweet paths, sweet peace,
 He will guide you in paths, In the sweet paths of peace, He will

Rit.
 Will guide, in paths, Sweet paths, sweet peace.
 guide you in paths, In the sweet paths of peace.

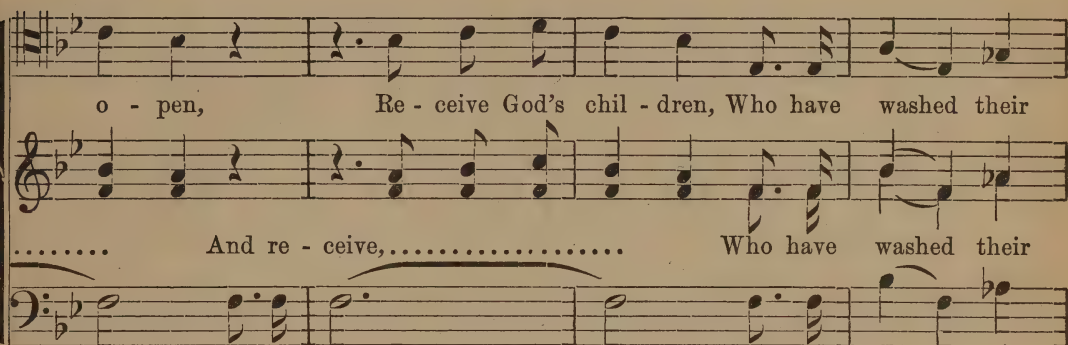
Let thy prom-is-es, O Lord, be ful-filled, Let thy prom-is-es be ful-filled.
 Let thy prom-is-es, O Lord, be ful-filled, Let thy prom-is-es be ful-filled.

Let the gates..... Of heav'n be o - pen, Re-ceive God's chil-dren,
 And re-ceive.....
 Of heav'n be o - pen, Re-ceive God's chil-dren,



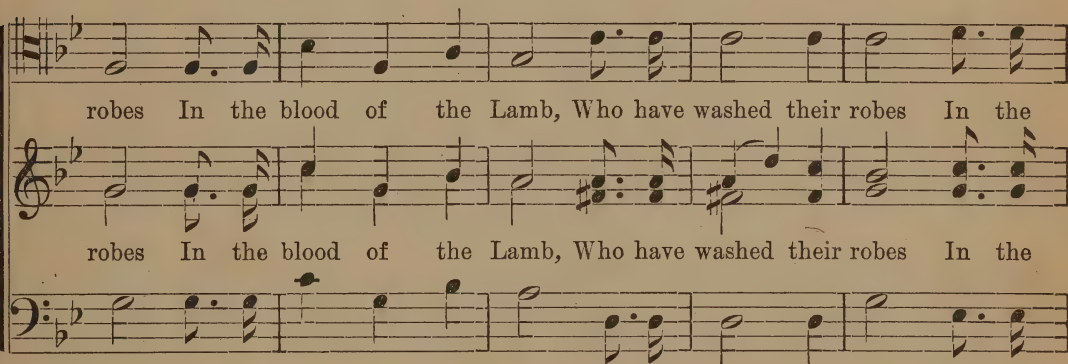
Who have washed their robes In the blood of the Lamb, Of heav'n he

Who have washed their robes In the blood of the Lamb, Let the gates.....



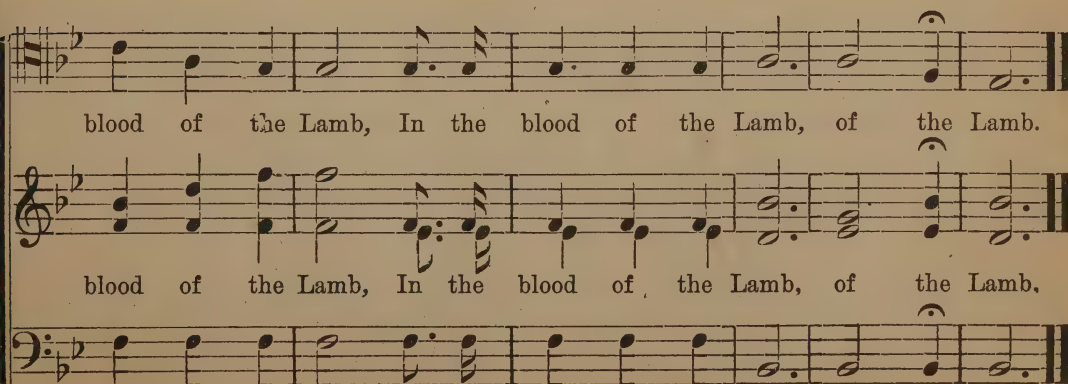
o - pen, Re - ceive God's chil - dren, Who have washed their

..... And re - ceive,..... Who have washed their



robes In the blood of the Lamb, Who have washed their robes In the

robes In the blood of the Lamb, Who have washed their robes In the



blood of the Lamb, In the blood of the Lamb, of the Lamb.

blood of the Lamb, In the blood of the Lamb, of the Lamb.

FEAR THOU NOT.

F. G. RATHBUN.

Fear thou not, fear thou not for I am with thee, Fear thou not for

Fear thou not, fear thou not for I am with thee, Fear thou not for

This system contains the first two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Both are in G major (one sharp) and 3/4 time. The lyrics are written below each staff.

I am with thee, Be not dis-mayed,.....

I am with thee, Be not dis-mayed, Be not dis-mayed, Fear thou

This system contains the next two staves. The vocal line continues with the lyrics 'I am with thee, Be not dis-mayed,.....' and 'I am with thee, Be not dis-mayed, Be not dis-mayed, Fear thou'. The piano accompaniment provides harmonic support.

Fear thou not,..... Be not dis-mayed, for I am thy God.

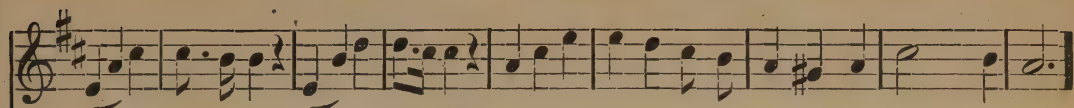
not, be not dis-mayed,..... for I am thy God.

This system contains the final two staves of the main section. The vocal line concludes with 'Fear thou not,..... Be not dis-mayed, for I am thy God.' and 'not, be not dis-mayed,..... for I am thy God.'.

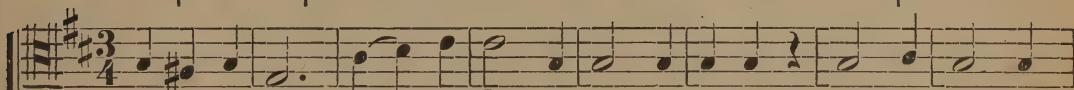
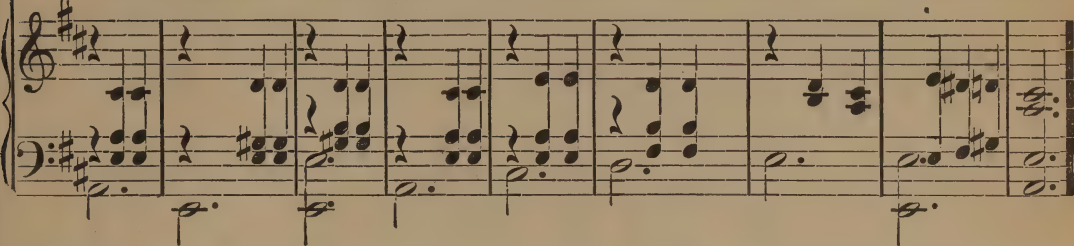
SOLO. Soprano.

I will strengthen them, I will help them, I will up-hold them with the right hand of righteousness,

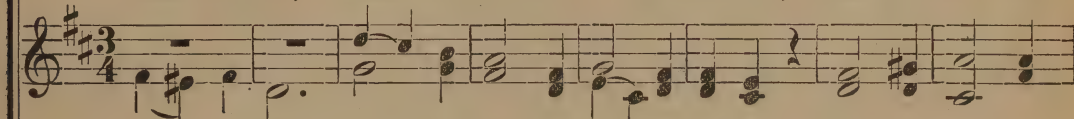
This system contains the solo section for the soprano. It consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are 'I will strengthen them, I will help them, I will up-hold them with the right hand of righteousness,'.



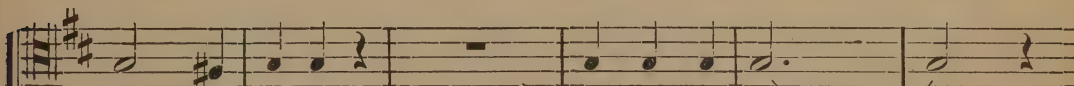
I will strengthen thee, I will help thee, I will uphold thee with the right hand of right - eous-ness.



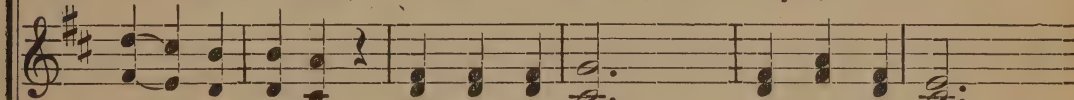
Fear thou not, fear thou not for I am with thee, Fear thou not for



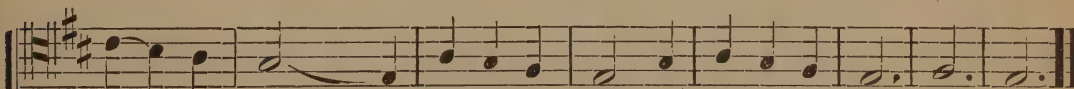
Fear thou not, fear thou not for I am with thee, Fear thou not for



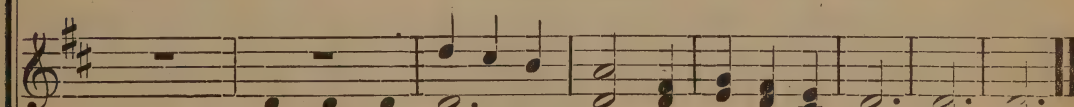
I am with thee, Be not dis-mayed,.....



I am with thee, Be not dis-mayed, Be not dis-mayed, Fear thou



Fear thou not,..... Be not dis-mayed, for I am thy God. A - men.



not, Be not dis-mayed,..... for I am thy God. A - men.



GENTLY LEAD US.

F. D. JACOBS.

DUET. Tenor & Alto.

Gen-tly, Lord, O gen - tly lead us, Thro' this lone - ly vale of

tears; Thro' life's chan - ges thou'st de - creed us Till our

last great change ap - pears; When temp - ta - tion's darts as -

The musical score is written for a Tenor and Alto duet with piano accompaniment. It is in the key of D major (indicated by two sharps) and 2/8 time. The score is divided into three systems, each with four staves: the top staff for the Tenor, the second for the Alto, the third for the piano right hand, and the fourth for the piano left hand. The lyrics are: "Gen-tly, Lord, O gen - tly lead us, Thro' this lone - ly vale of tears; Thro' life's chan - ges thou'st de - creed us Till our last great change ap - pears; When temp - ta - tion's darts as -". The piano accompaniment features a steady eighth-note melody in the right hand and a simpler bass line in the left hand.

sail us, When in de - vious paths we stray, Let thy

good - ness nev - er fail us, Lead us in thy per - fect

way; In the hour of pain and an - guish, In the

hour when death draws near, Suf - fer not our hearts to

This system contains the first three measures of the song. It features a vocal melody in the top staff, a piano accompaniment in the middle staff, and a bass line in the bottom staff. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The lyrics are: "hour when death draws near, Suf - fer not our hearts to".

lan - guish, Suf - fer not our souls to fear.

This system contains the next three measures. The vocal melody continues in the top staff, with the piano accompaniment and bass line in the lower staves. The lyrics are: "lan - guish, Suf - fer not our souls to fear.".

Gen - tly, Lord, oh, gen - tly lead us, Thro' this lone - ly vale of tears,
Gen - tly, Lord, oh, gen - tly lead us, Thro' this lone - ly vale of tears,

This system contains the final three measures of the page. It includes a vocal melody in the top staff, a piano accompaniment in the middle staff, and a bass line in the bottom staff. The lyrics are: "Gen - tly, Lord, oh, gen - tly lead us, Thro' this lone - ly vale of tears," followed by a repeat of the same line.

Thro' life's changes thou'st de-creed us, Till our last great change ap - pears.

Thro' life's changes thou'st de-creed us, Till our last great change ap - pears.

This system contains three staves of music. The top staff is a vocal line in treble clef. The middle and bottom staves are piano accompaniment in treble and bass clefs respectively. The key signature has three sharps (F#, C#, G#).

f

When temp - ta - tions darts as - sail us, When in de - vious paths we stray,

When temp - ta - tions darts as - sail us, When in de - vious paths we stray,

This system contains three staves of music. The top staff is a vocal line in treble clef. The middle and bottom staves are piano accompaniment in treble and bass clefs respectively. The key signature has three sharps (F#, C#, G#).

ff

Let thy good - ness nev - er fail us, Lead us in thy per - fect way.

Let thy good - ness nev - er fail us, Lead us in thy per - fect way.

This system contains three staves of music. The top staff is a vocal line in treble clef. The middle and bottom staves are piano accompaniment in treble and bass clefs respectively. The key signature has three sharps (F#, C#, G#).

SOLO. Soprano.

In the hour of pain and an - guish, In the hour when death draws

This system contains three staves of music. The top staff is a solo soprano line in treble clef. The middle and bottom staves are piano accompaniment in treble and bass clefs respectively. The key signature has three sharps (F#, C#, G#).

GENTLY LEAD US. Continued.

near, Suf - fer not our hearts to lan - guish, Suf - fer

This system contains the first three measures of the piece. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: 'near, Suf - fer not our hearts to lan - guish, Suf - fer'.

not our souls to fear, Suf - fer not our hearts to

This system contains the next three measures. The vocal melody continues with the lyrics: 'not our souls to fear, Suf - fer not our hearts to'. The piano accompaniment includes some measures with asterisks, possibly indicating specific performance techniques or ornaments.

Rit. Dim. lan - guish, Suf - fer not our souls to fear.

Rit. Dim.

This system contains the next three measures. The first measure is marked 'Rit. Dim.' (Ritardando, Diminuendo). The lyrics are: 'lan - guish, Suf - fer not our souls to fear.' The piano accompaniment also has a 'Rit. Dim.' marking in the first measure and a more complex chordal texture in the third measure.

And when mor - tal life is end - ed, Bid us in thine arms to rest,

And when mor - tal life is end - ed, Bid us in thine arms to rest,

This system contains the final two measures of the piece. The lyrics are: 'And when mor - tal life is end - ed, Bid us in thine arms to rest,'. The piano accompaniment features a steady, rhythmic pattern in the final measure.

We a - wake a-mong the blest,
Till, by an - gel bands at-tend-ed, We a - wake a-mong the blest,

f Till, by an - gel bands at-tend-ed, We a - wake a-mong the blest.
Rit. Till, by an - gel bands at-tend-ed, We a - wake a-mong the blest.

JAS. EDMESTON.

SWEET IS THE LIGHT.

F. D. JACOBS.

1. Sweet is the light of Sab-bath eve, And soft the sun-beams ling-'ring there;
2. The time, how love - ly and how still, Peace shines and smiles on all be - low,
3. Nor will our days of toil be long, Our pil - grim-age will soon be trod,

For these blest hours, the world I leave, Waft-ed on wings of faith and prayer.
The plain, the stream, the wood, the hill, All join with eve-ning's set - ting glow.
And we shall join the cease-less song, The end-less Sab - bath of our God.

FOR GOD SO LOVED THE WORLD.

FRANK M. DAVIS.

For God so loved the world, that he gave his only be-got - ten Son, That

That who - so - ev - er be-liev-eth in him, That
 who - so - ev - er be-liev-eth in him, That who - so - ev - er be-liev-eth in him, That

who - so - ev - er be - liev-eth in him, Should not per - ish,
 who - so - ev - er be - liev-eth in him, Should not per-ish Should not per - ish,

Tenor & Soprano.
 Should not per-ish, but have ev - er-last-ing life. Come un-to me, all
 Should not per-ish, but have ev - er-last-ing life.

ye that la-bor and are heav-y la-den, and I will give you rest, and

I will give you rest, and I will give you rest, will give you rest.

Take my yoke up-on you and learn of me, For I am meek and

Take my yoke up-on you and learn of me, For I am meek and

low-ly in heart, and ye shall find rest to your souls, Rest, sweet rest to your souls.

low-ly in heart, and ye shall find rest to your souls, Rest, sweet rest to your souls.

BLESSED IS HE.

C. E. LESLIE.

Bless-ed, bless-ed, bless-ed is he that com-eth, Bless-ed is he that

Bless-ed, bless-ed, bless-ed is he that com-eth, Bless-ed is he that

com-eth in the name of the Lord, In the name of the Lord, Bless - ed,

com-eth in the name of the Lord, In the name of the Lord, Blessed is he,

Faster.

bless - ed, bless - ed is he. Ho-san - na in the high - est, Ho-

blessed is he, bless - ed is he. Ho - san - na,

san - na in the high - est, the high - est, in the high - est.

Ho - san - na in the high - est, in the high - est.

Glo - ry and praise and hon - or Be to his ho - ly name.

f
Je - sus is come, our Sav - ior, Ti-dings of joy pro-claim; Glo - ry and praise and

Je - sus is come, our Sav - ior, Ti-dings of joy pro-claim;

f
hon-or, Be to his ho - ly name. Je - sus is come, our Savior, Tidings of joy pro-

Je - sus is come, our Savior, Tidings of joy pro-

ff
claim, Ho-san-na, ho-san - na, ho-san-na, Glo-ry to God most high.

claim, Ho-san-na, ho-san - na, ho-san - na, Glo-ry to God most high.

Hal - le - lu - jah! Peace on earth, good will to men;

Glo - ry sang the angels, Hal - le - lu - jah! Peace on earth, good will to men;

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with chords. The bottom staff is a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

To his al - tar, Sing the rapt'rous song a - gain.

Bring your gifts with love un - to his al - tar, Sing the rapt'rous song a - gain.

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with chords. The bottom staff is a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Glo - ry sang the an - gels, Peace, good will, Prais - es and

Glory, glo - ry, sang the an - gels, Peace, good will, good will to men, Praise and honor,

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with chords. The bottom staff is a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

hon - or, Sing the rapt'rous song a - gain, Hal - le - lu - jah!

Praise and hon - or, Sing the rapt - 'rous song, Hal - le - lu - jah!

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with chords. The bottom staff is a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The system ends with a double bar line.

BLESSED IS HE. Continued.

97

DUET. 1st & 2d Soprano.

Bless - ed is he that com - eth in the name of the Lord,

Blessed, bless - ed he that cometh in the name, the name of the Lord,

All they who trust his prom - ise shall re - ceive their re - ward.

They who trust his prom - ise shall re - ceive, re - ceive re - ward.

Glo - ry and praise and hon - or be to his ho - ly name.

Glo-ry, praise, yes, praise and hon-or to his name, his ho-ly name.

Je - sus is come, our Sav - ior, Tid - ings of joy pro-claim.

Je - sus comes, our Sav - ior comes, Glad tid - ings now pro - claim.

BLESSED IS HE. Concluded.

Slower.

Bless - ed is he, Bless - ed is he,
Bless - ed is he,..... Bless - ed is he,.....

Rit.

He that com-eth in the name of the Lord. Bless - ed is he.
He that com-eth in the name of the Lord, Bless - ed is he.

EVENING,

T. M. TOWNE.

Moderato.

1. Soft - ly now the light of day Fades up - on my sight a - way;
2. Thou, whose all - per - vad - ing eye, Naught es - capes, with - out, with - in;
3. Soon for me the light of day Shall for - ev - er pass a - way;

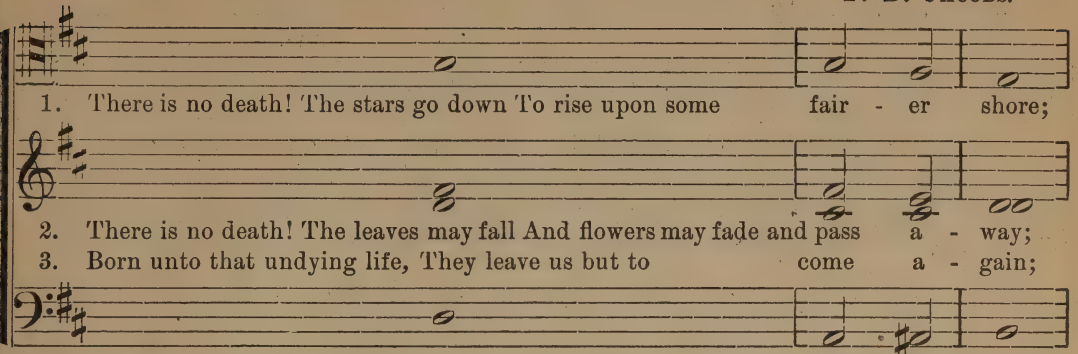
Cres. f m Dim.

Free from care, from la - bor free, Lord, I would com-mune with thee.
Par - don each in - fir - mi - ty, O - pen fault and se - cret sin.
Then from sin and sor - row free, Take me, Lord, to dwell with thee.

THERE IS NO DEATH.

99

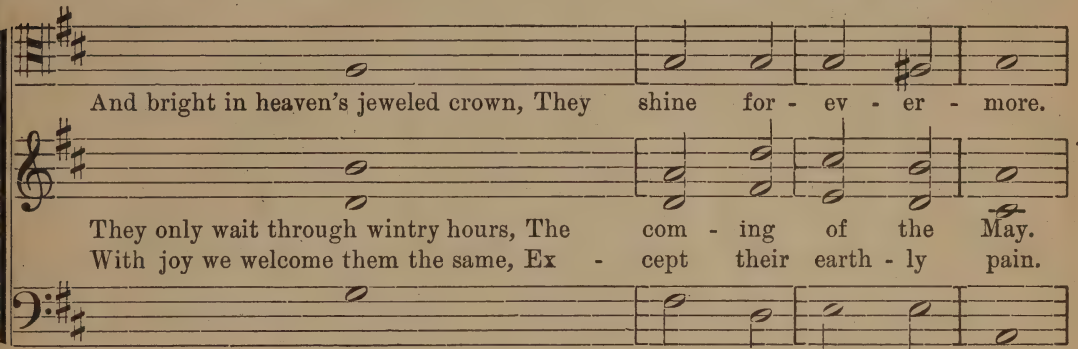
F. D. JACOBS.



1. There is no death! The stars go down To rise upon some fair - er shore;

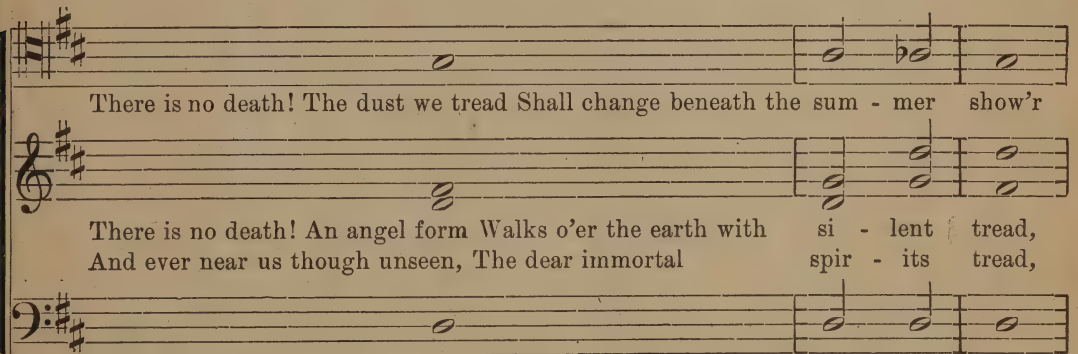
2. There is no death! The leaves may fall And flowers may fade and pass a - way;

3. Born unto that undying life, They leave us but to come a - gain;



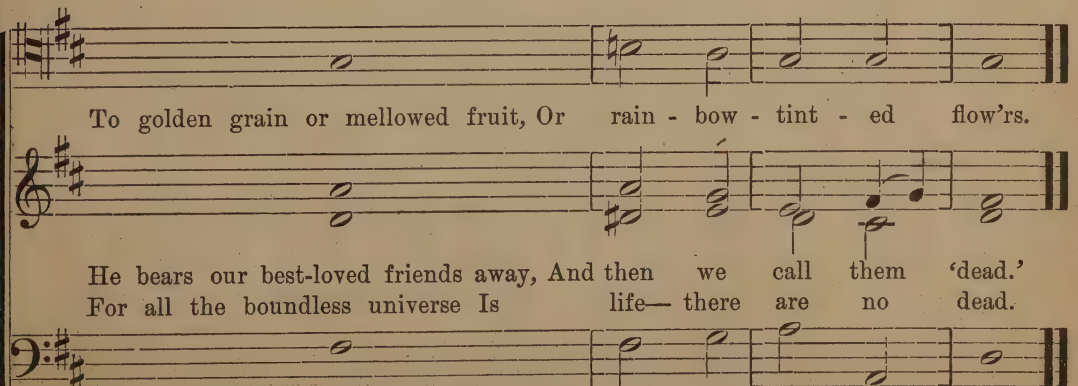
And bright in heaven's jeweled crown, They shine for - ev - er - more.

They only wait through wintry hours, The com - ing of the May.
With joy we welcome them the same, Ex - cept their earth - ly pain.



There is no death! The dust we tread Shall change beneath the sum - mer show'r

There is no death! An angel form Walks o'er the earth with si - lent tread,
And ever near us though unseen, The dear immortal spir - its tread,



To golden grain or mellowed fruit, Or rain - bow - tint - ed flow'rs.

He bears our best-loved friends away, And then we call them 'dead.'
For all the boundless universe Is life— there are no dead.

Words and Melody by

LAURA E. NEWELL.

Arr. by C. K. LANGLEY.

Let not your heart be troub-led, Oh words of com - fort blest, Let

Let not your heart be troub-led, Oh words of com - fort blest, Let

The first system of the musical score is in 4/4 time, key of B-flat major. It features a vocal melody line, a piano accompaniment in the right hand, and a bass line in the left hand. The lyrics are: "Let not your heart be troub-led, Oh words of com - fort blest, Let".

Rit.

not your heart be troub-led, "Come un - to me and rest."

not your heart be troub-led, "Come un - to me and rest." The way is rough and

The second system continues the melody and accompaniment. It includes a "Rit." (Ritardando) marking above the vocal line. The lyrics are: "not your heart be troub-led, 'Come un - to me and rest.'". The piano part features a prominent triplet in the right hand.

Press on - ward, child, and trust me, Your

thorn-y, I've trod it all be-fore; Press on - ward, child, and trust me, Your

The third system continues the melody and accompaniment. The lyrics are: "Press on - ward, child, and trust me, Your thorn-y, I've trod it all be-fore; Press on - ward, child, and trust me, Your".

toils will soon be o'er.

toils will soon be o'er. In my Father's many mansions There remains a rest for you.

The fourth system concludes the piece. The lyrics are: "toils will soon be o'er. In my Father's many mansions There remains a rest for you." The piano part features a final triplet in the right hand.

Tenor & Sop.

Clouds and tears may dim your

Bear the cross, endure the anguish, Still be loyal, brave and true, Clouds and tears may dim your

vi-sion, Loved ones vanish from your sight. Sow in tears you'll reap in transport,

vi-sion, Loved ones vanish from your sight, Sow in tears you'll reap in transport,

E - ven-tide shall bring you light, Let not your heart be troubled, 'Tis Je - sus leads you

E - ven-tide shall bring you light, Let not your heart be troubled, 'Tis Je - sus leads you

on, Believe in God the Fa-ther, The night will soon be gone. A - men, A - men.

on, Believe in God the Fa-ther, The night will soon be gone. A - men, A - men.

1. Sweet hour of prayer,..... sweet hour of prayer,
 2. Sweet hour of prayer,..... sweet hour of prayer,

1. Sweet hour of prayer,
 2- Sweet hour of prayer,

sweet hour of prayer,
 sweet hour of prayer,

That calls me from..... a world of care,
 Thy wings shall my..... pe - ti - tion bear, And bids me
 To him whose

That calls me from a world of care,
 Thy wings shall my pe - ti - tion bear,

at..... my Fath-er's throne, Make all my
 truth..... and faith-ful - ness, En - gage the

And bids me at my Fath-er's throne,
 To him whose truth and faith - ful - ness,

wants..... and wish - es known. In sea-sons
 wait - - - - - ing soul to bless. And since he

Make all my wants and wish - es known.
 The wait - ing soul, the soul to bless.

of..... dis-tress and grief, My soul has
bids..... me seek his face, Be-lieve his

In sea-sons of dis-tress and grief,
And since he bids me seek his face,

oft - - - - en found re-lief, And oft es-
word..... and trust his grace, I'll cast on

Has oft-en found, has found re-lief,
Be-lieve his word, and trust his grace,

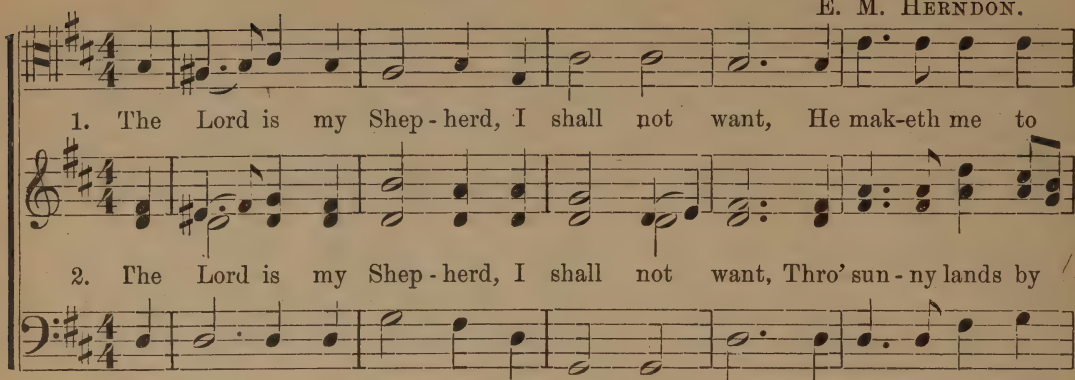
caped..... the tempt-er's snare By thy re-
him..... my ev-'ry care And wait for

And oft es-caped the tempt-ers snare,
I'll cast on him my ev-'ry care,

turn,..... sweet hour of prayer.....
thee,..... sweet hour of prayer.....

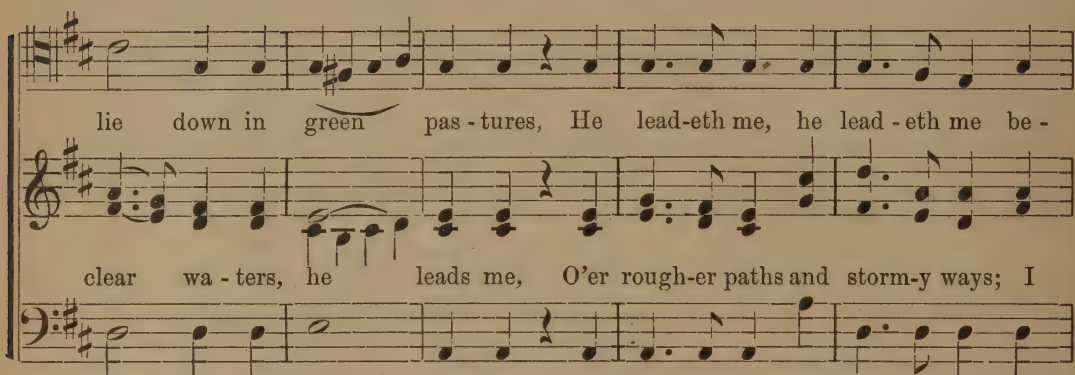
By thy re-turn, sweet hour of prayer.
And wait for thee, sweet hour of prayer.

E. M. HERNDON.



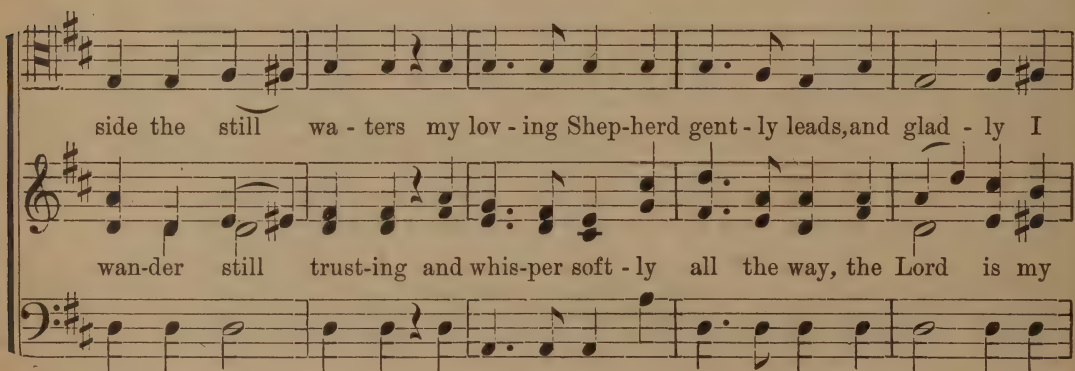
1. The Lord is my Shep-herd, I shall not want, He mak-eth me to

2. The Lord is my Shep-herd, I shall not want, Thro' sun-ny lands by



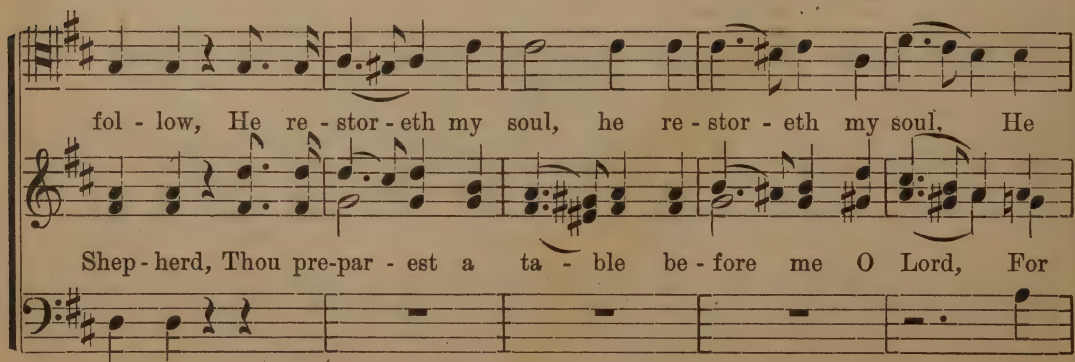
lie down in green pas-tures, He lead-eth me, he lead-eth me be-

clear wa-ters, he leads me, O'er rough-er paths and storm-y ways; I



side the still wa-ters my lov-ing Shep-herd gent-ly leads, and glad-ly I

wan-der still trust-ing and whis-per soft-ly all the way, the Lord is my



fol-low, He re-stor-eth my soul, he re-stor-eth my soul, He

Shep-herd, Thou pre-par-est a ta-ble be-fore me O Lord, For

lead - eth me in paths of right-eous-ness, For sake of his dear name, his

thou pre-par - est it be-fore me, In the pres-ence of mine

This system contains the first two lines of the hymn. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are printed below the notes.

own dear name, Yea, tho' with - in the val - ley I may walk, I will

en - e - mies, And thou a - noint-est me, a - noint - est me, Thou a -

This system contains the next two lines of the hymn. The musical notation continues with the same treble and bass staves. The lyrics are printed below the notes.

fear, will fear no foe, No e - vil will I fear, for

noint - est me with oil, My paths are paths of peace, for

This system contains the next two lines of the hymn. The musical notation continues with the same treble and bass staves. The lyrics are printed below the notes.

thou art with me, for thou art near, Thy pres - ence bring eth

thou, O Lord, ev - er lead - eth me, My cup now run - neth

This system contains the final two lines of the hymn. The musical notation continues with the same treble and bass staves. The lyrics are printed below the notes.

com - fort, Thy rod and staff bring peace, Thy rod and thy
o - ver, With hap - pi - ness and joy, My cup run - neth

staff they will com - fort and bless, And I fear no
o - ver with joy and with peace, Thy good - ness and

e - vil, Rest and peace and hap - pi - ness, When
mer - cy, All my days will fol - low me, And

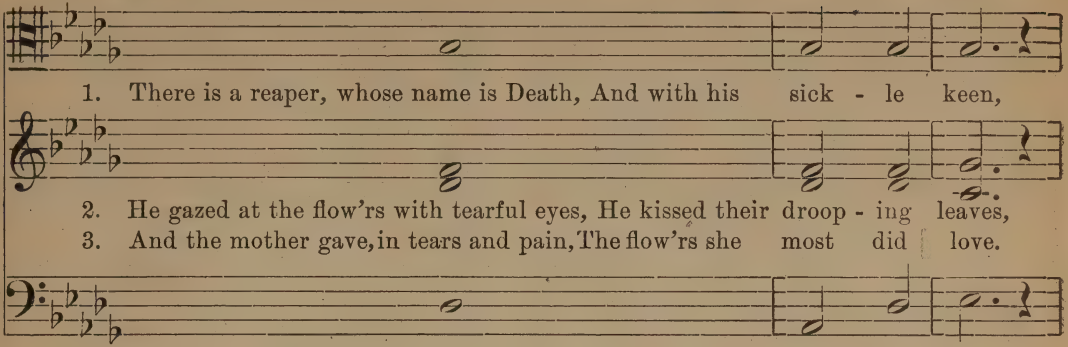
thou art with me, When thou, bless - ed Lord, art ev - er near.
I will dwell in the house of the Lord for ev - er - more.

THE REAPER.

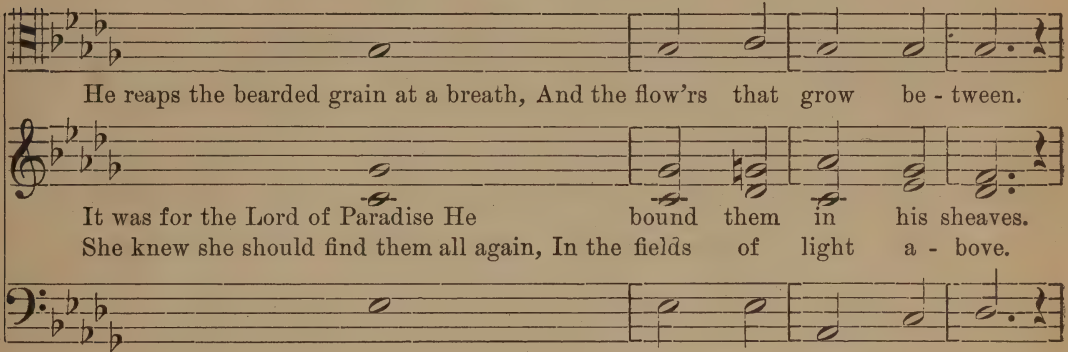
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LONGFELLOW.

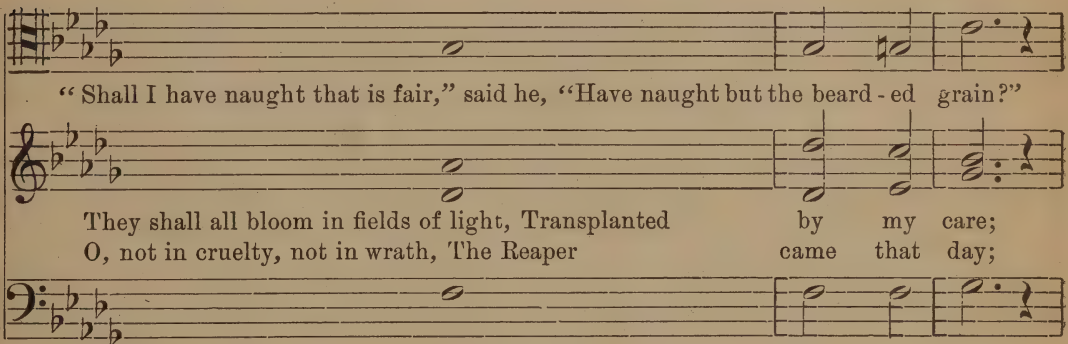
C. E. Leslie.



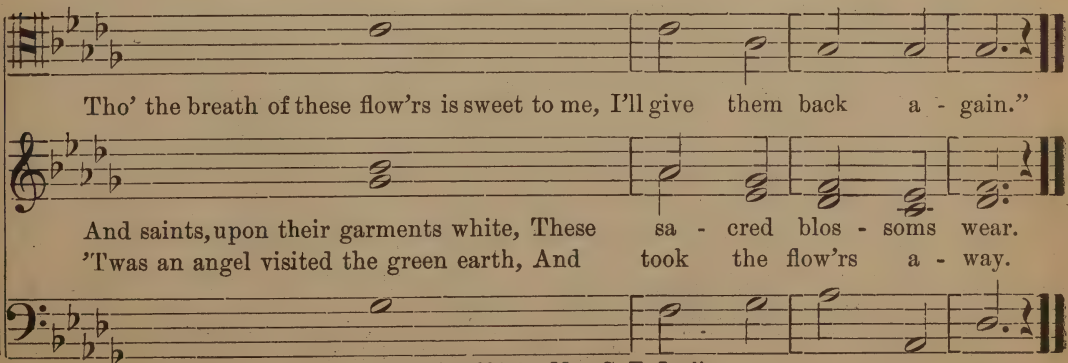
1. There is a reaper, whose name is Death, And with his sick - le keen,
 2. He gazed at the flow'rs with tearful eyes, He kissed their droop - ing leaves,
 3. And the mother gave, in tears and pain, The flow'rs she most did love.



He reaps the bearded grain at a breath, And the flow'rs that grow be - tween.
 It was for the Lord of Paradise He bound them in his sheaves.
 She knew she should find them all again, In the fields of light a - bove.



"Shall I have naught that is fair," said he, "Have naught but the beard - ed grain?"
 They shall all bloom in fields of light, Transplanted by my care;
 O, not in cruelty, not in wrath, The Reaper came that day;



Tho' the breath of these flow'rs is sweet to me, I'll give them back a - gain."
 And saints, upon their garments white, These sa - cred blos - soms wear.
 'Twas an angel visited the green earth, And took the flow'rs a - way.

As the hart pant-eth af - ter the wa-ter-brooks, So panteth my

As the hart pant-eth af - ter the wa-ter-brooks, So panteth my

This system consists of three staves: a soprano staff, a vocal staff, and a bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody is written in the soprano staff, with the vocal line in the middle and the bass line in the bottom staff.

soul af - ter thee, O God;

soul af - ter thee, O God; As the hart pant-eth af - ter the

This system continues the melody from the first system. It features the same three-staff format (soprano, vocal, and bass). The lyrics continue across the vocal line.

So pant-eth my soul af - ter thee, O God; My soul thirsteth for

water-brooks, So panteth my soul af - ter thee, O God; My soul thirsteth for

This system continues the melody. The vocal line includes a repeat sign (double bar line with dots) before the final phrase. The bass line provides a steady accompaniment.

God, for the liv - ing God; My soul thirsteth for God, for the liv - ing God;

God, for the liv - ing God; My soul thirsteth for God, for the liv - ing God;

This is the final system on the page. It concludes the piece with the same three-staff format. The vocal line ends with a final cadence, and the bass line provides a concluding accompaniment.

Rit.

O when shall I come and ap-pear be - fore God, the liv - ing God?

O when shall I come and ap-pear be - fore God, the liv - ing God?

O my soul, O my soul, And why art thou dis -

Why art thou cast down, O my soul, O my soul, And why art thou dis -

qui - et - ed with - in me? Why,..... O

qui - et - ed with - in me? Why art thou dis - qui - et - ed, O

why art thou dis - qui - et - ed, Why art thou dis - qui - et - ed,

why dis - qui - et - ed, Why art thou dis - qui - et - ed,

O my soul, Why art thou dis-qui-et-ed, Why art thou dis-

qui-et-ed, why art thou dis-qui-et-ed with-in me.

Why art thou dis-qui'-ted. Hope thou in

God, hope thou in God, I shall yet praise him for

Hope thou in God, for I shall yet praise him. for
God, hope thou in God, I shall yet praise him for

I shall yet praise him. Hope thou in God,

I shall yet praise him. Hope thou in God, Hope thou in God,

Hope thou in God, I shall yet praise him, shall praise him,
God, For I shall yet praise him, shall praise him,
Hope thou in God, I shall yet praise him, shall praise him,

I shall praise him, I shall praise him, For I shall yet
Shall praise..... him, Shall praise..... him,

praise him Who is my help - er and my God, and my God,
praise him Who is my help - er, and my God, and my God.

1. Be - hold! the bride - groom com - eth, The mar - riage feast a - waits,
 2. The field is white for har - vest, The toil - ers, Oh! how few!
 3. The day and hour ap - proach - es, Yet when, we can - not say;

Put on the wed - ding gar - ment, Far o - pen swing the gates. Oh!
 "Go la - bor in my vine - yard," 'Tis his com - mand to you. The
 That he shall bid us thith - er, Where tears are wiped a - way. With

heart, are ye not read - y, His beau - ty now to see?
 night is swift - ly com - ing, The Bride - groom soon will call;
 lamps all trimmed and burn - ing, May we his com - ing greet,

Make haste to bid him wel - come, He call - eth now for thee.
 Oh! be ye there - fore read - y To an - swer, one and all.
 And be his love our ref - uge, Our bliss - ful, safe re - treat.

GRANT, WE BESEECH THEE.

113

J. S. FEARIS.

Grant, we be-seech thee, mer-ci-ful Lord, To thy faith-ful

peo-ple Par-don and peace, That they may be cleans-ed

From all their sins, And serve thee, and serve thee with a qui-et mind.

Grant, we be-seech thee, mer-ci-ful Lord, To the faithful mer-ci-ful Lord,

mer - ci - ful, mer - ci - ful Lord.

peo - ple, par - don and peace.

mer - ci - ful, mer - ci - ful Lord, Grant, we be - seech thee,

This system contains the first three staves of the musical score. The top staff is a piano accompaniment in G major (one sharp) with a key signature of one sharp. The middle staff is the vocal melody, and the bottom staff is a bass line. The lyrics are written below the vocal staff.

mer - ci - ful Lord, To thy faith-ful peo - ple par - don and

This system contains the next three staves of the musical score, continuing the melody and accompaniment from the first system.

Be cleansed from their sins,

peace, That they may be cleansed from their sins, That

Be cleansed from their sins,

This system contains the next three staves. It includes a long melisma (indicated by dots) in the vocal line, with the lyrics 'That they may be cleansed from their sins, That'.

Be cleansed from their sins, That

they may be cleansed from their sins, That

Be cleansed from their sins,

This system contains the final three staves of the musical score on this page, concluding with another melisma and the final phrase 'That Be cleansed from their sins,'.

they may be cleansed, may be cleansed from their sins, And

they may be cleansed, may be cleansed from their sins, And

serve thee with a qui - et mind. A - men, A - men, A - men.

serve thee with a qui - et mind. A - men, A - men, A - men.

A MILLION VOICES SING.

1. A ra - diant thron be - hold, Vast as the cloud - less sea,
2. A soul from bond - age free, Speeds forth to realms a - bove,

3. Thro' heav - ens cor - ri - dors Glad hal - le - lu - jahs ring,
4. Now join ye hosts of earth Catch up the heav'n - ly strain,

Stands wait - ing at the gates Of heav'n's e - ter - ni - ty.
Bright an - gels sweet - ly sing A wel - come song of love.

A might - y cho - rus swells; A mil - lion voic - es sing.
And let a flood of song Re - ech - o back a - gain.

WAKE THE SONG.

F. D. JACOBS.

With spirit.

Wake the song of ju - bi - lee, Let it ech - o o'er the sea,

Wake the song of ju - bi - lee, Let it ech - o o'er the sea,

This system contains the first two staves of music. The top staff is a vocal line in G major, 4/4 time, starting with a treble clef and a key signature of two flats. The bottom staff is a piano accompaniment in the same key and time, starting with a bass clef. Both staves have a common time signature of 4/4.

Now is come the prom-ised honr, Je - sus reigns with glo-rious pow'r.

Now is come the prom-ised hour, Je - sus reigns with glo-rious pow'r.

This system contains the next two staves of music, continuing the vocal and piano parts from the first system.

All ye na - tions, join and sing, Praise your Sav - ior, praise your King,

All ye na - tions, join and sing, Praise your Sav - ior, praise your King,

This system contains the next two staves of music, continuing the vocal and piano parts.

Let it sound from shore to shore, Je - sus reigns for ev - er - more.

Let it sound from shore to shore, Je - sus reigns for - ev - er - more.

This system contains the final two staves of music on the page, concluding the piece.

Wake the song, Wake the song,

Wake the song..... of ju - bi - lee,.....

This system features three staves in 12/8 time. The top staff is for the soprano voice, the middle for the treble clef, and the bottom for the bass clef. The melody is in a key with four flats (B-flat major or D-flat minor). The lyrics are written below the staves, with the first line split between the top and middle staves, and the second line split between the middle and bottom staves.

Wake the song, of ju - bi - lee,

Wake the song..... of ju - bi - lee,..... Let it

This system continues the melody from the first system. It consists of three staves in 12/8 time. The lyrics are split across the staves: 'Wake the song, of ju - bi - lee,' on the top and middle staves, and 'Wake the song..... of ju - bi - lee,..... Let it' on the middle and bottom staves.

Let it ech-o o'er the sea Let it ech-o o'er the sea.

ech - - o o'er the sea..... Let it ech-o o'er the sea.

This system continues the melody. It consists of three staves in 12/8 time. The lyrics are split across the staves: 'Let it ech-o o'er the sea Let it ech-o o'er the sea.' on the top and middle staves, and 'ech - - o o'er the sea..... Let it ech-o o'er the sea.' on the middle and bottom staves.

p

Hark! the des - ert lands re - joice, Hark! the des - ert lands re - joice,

Soprano.

Hark! lands re - joice.

This system is in 4/4 time and marked *p* (piano). It consists of three staves. The top staff is for the soprano voice, the middle for the treble clef, and the bottom for the bass clef. The lyrics are split across the staves: 'Hark! the des - ert lands re - joice, Hark! the des - ert lands re - joice,' on the top and middle staves, and 'Hark! lands re - joice.' on the middle and bottom staves. The word 'Soprano.' is written below the first staff.

Hark! the is-lands join their voice, Hark! the islands join their voice; Joy the whole cre-

Hark!

Join their voice, Joy the whole cre-

a - tion sings, Joy the whole cre - a - tion sings, Je - sus is the king of Kings.

a - tion sings, Joy the whole cre - a - tion sings, Je - sus is the king of Kings.

Wake the song of ju - bi - lee, Let it ech - o o'er the sea,

Wake the song of ju - bi - lee, Let it ech - o o'er the sea,

Now is come the prom-ised hour, Je - sus reigns with glo-rious pow'r.

Now is come the prom-ised hour, Je - sus reigns with glo-rious pow'r.

All ye na-tions, join and sing, Praise your Sav-ior, praise your King,

All ye na-tions, join and sing, Praise your Sav-ior, praise your King,

Let it sound from shore to shore, Je-sus reigns for ev-er-more.

Let it sound from shore to shore, Je-sus reigns for ev-er-more.

THE LORD'S PRAYER.

F. D. JACOBS.

Our Father who art in heaven, hallowed be thy name,

Give us this day our dai-ly bread,

And lead us not into temptation, but deliver us from evil,

Thy kingdom come, thy will be done on earth as it in heav'n.

And forgive us our trespasses as we forgive those who trespass against us.

For thine is the kingdom and the pow'r and glory for- ever and ever. A- men.

UNTO THEE, O LORD.

H. W. EMERSON.

Un - to thee, O Lord, Un - to thee, O Lord,

Un - to thee, O Lord, Do we give thanks; un - to

we give un - to thee, give thanks....
thee, we give thanks, un - to thee
we give un - to thee, give thanks....

SOLO. Soprano.

Who gave his on - ly Son to die, to

die for the sins of the world,..... That all who be -

lieve on his ho - ly name, shall see their God.

Un-to thee, O Lord, un - to thee give thanks. Who

is the King of glo - ry, The Lord strong and might-y. Who

The Lord strong and might-y.

is the King of glo - ry The Lord might-y in bat - tle,
The Lord might-y in bat - tle, Un-to

O Lord, give thanks un-to thee do we give thanks.
thee un - to thee O Lord, give thanks un-to thee do we give thanks give thanks

SOLO. Soprano.
For all thy wond - 'rous love to me, For all that thou hast done for

me, And that thou bid'st me come to thee, And from thy wrath, O

Un-to thee, un-to thee, un-to thee give thanks,
 Lord, to flee. Un-to thee, un-to thee, un-to thee, give thanks,

DUET, Tenor & Alto.

For thy mer-cy, for thy mer-cy, for thy mer-cy en -

dur-eth for - ev - er - more; Un-to thee, un-to thee, un-to

thee we give thanks, A - - men.....
 thee we give thanks, A - - men.....

THE ANGEL'S SONG.

R. C. WARD.

Hark the voice of An-gels sing - ing Ov - er far Ju-de - a's plains,

Hark the voice of An-gels sing - ing Ov - er far Ju-de - a's plains,

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time and key of D major. The lyrics are written below each staff.

Shout - ing peace good will to men for-ev - er, Christ the Lord is come to

Shout - ing peace good will to men for-ev - er, Christ the Lord is come to

This system contains the next two staves of music. The lyrics are written below each staff.

reign, Hal - le - lu - jah! Hark the voice of An - gels sing - ing,

reign, Hal - le - lu - jah! Hark the voice of An - gels sing - ing,

This system contains the next two staves of music. The lyrics are written below each staff.

Ov - er far Ju - de - a's plains, Shout - ing peace good will to

Ov - er far Ju - de - a's plains, Shout - ing peace good will to

This system contains the final two staves of music on the page. The lyrics are written below each staff.

men for - ev - er, Christ the Lord is come to reign. Hear the
men for - ev - er, Christ the Lord is come to reign.

Hear the song, Hear the song, Mak - ing heav'n
song..... the an - gels sing,..... Mak-ing heav'n..... with glad-ness

Hear the song, Hear the song, Mak - ing heav'n

glad - ness ring, All the earth should now pro -
ring,..... All the earth.....

glad - ness ring, All the earth

now pro-claim, Praise and hon - or to the Sav - ior's name.
claim,.....

now pro-claim, Praise and hon - or to the Sav - ior's name.

Ho-san-na's ring!

Let the glad ho-san-na's ring! Glo-ry to the new born

This system contains three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter rest. The middle staff is a treble clef with the same key signature. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter rest. The bottom staff is a bass clef with the same key signature. It begins with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, and a quarter rest.

New born King, Christ the Sav-ior now shall reign;

King. Now shall reign;

This system contains three staves. The top staff is a treble clef with a key signature of two sharps. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter rest. The middle staff is a treble clef with the same key signature. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter rest. The bottom staff is a bass clef with the same key signature. It begins with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, and a quarter rest.

Thus from heav'n to earth he came,

Hal-le-lu-jah, Glo-ry, glo-ry to the

This system contains three staves. The top staff is a treble clef with a key signature of two sharps. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter rest. The middle staff is a treble clef with the same key signature. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter rest. The bottom staff is a bass clef with the same key signature. It begins with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, and a quarter rest.

to the King, An-gels sing!

King, to the King, Let the choir of an-gels sing! An-gels sing!

This system contains three staves. The top staff is a treble clef with a key signature of two sharps. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter rest. The middle staff is a treble clef with the same key signature. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter rest. The bottom staff is a bass clef with the same key signature. It begins with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, and a quarter rest.

THE ANGEL'S SONG. Concluded.

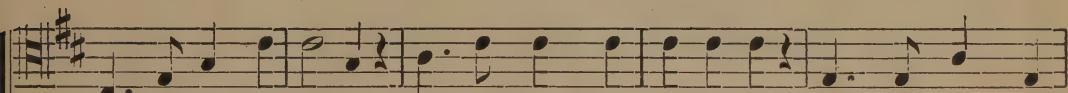
127



Je - sus Christ, the Fa - ther's Son, Has his king - dom now on earth be - gun.



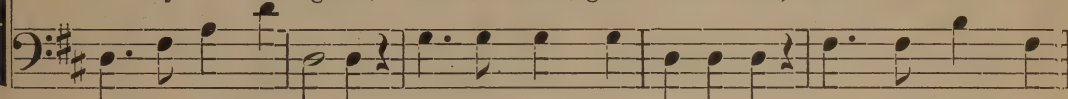
Je - sus Christ, the Fa - ther's Son, Has his king - dom now on earth be - gun.



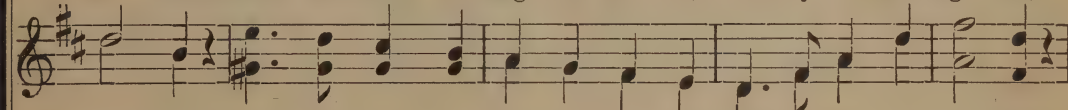
Glo - ry in the highest, Peace on earth, good will to men; Shout the loud ho -



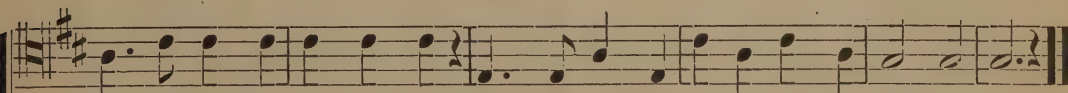
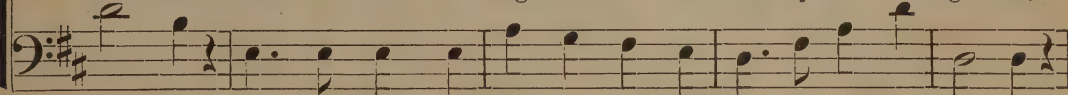
Glo - ry in the highest, Peace on earth, good will to men; Shout the loud ho -



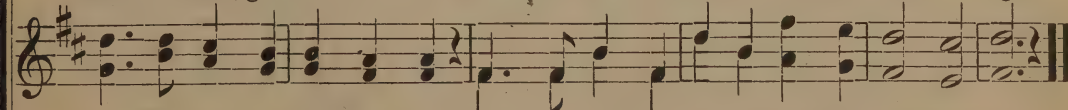
san - na's! Christ is come to reign for - ev - er, Glo - ry in the high - est,



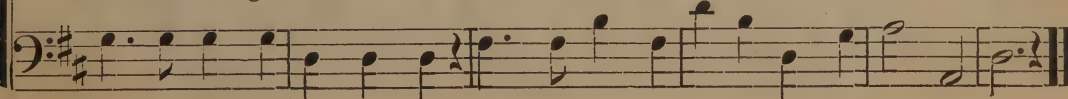
san - na's! Christ is come to reign for - ev - er, Glo - ry in the high - est,



Peace on earth, good will to men, Shout the loud ho-san-na's! Christ is come to reign.



Peace on earth, good will to men, Shout the loud ho-san-na's! Christ is come to reign.



CHRIST IS RISEN.

SOLO. Soprano.

(EASTER ANTHEM.)

F. D. JACOBS.

Christ is ris - en from the dead, Christ is ris - en from the

The first system of the musical score is in 4/4 time, key of B-flat major. It features a soprano line with lyrics and a piano accompaniment. The piano part begins with a long, sustained chord in the left hand and a series of chords in the right hand.

dead, Is ris - en from the dead, Is ris - en from the dead,

The second system continues the melody and accompaniment. It includes a 'Rit.' (Ritardando) marking above the piano part. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Christ is ris - en from the dead, Christ...

The third system begins with an 'A tempo.' marking. The soprano line continues with the lyrics 'Christ is ris - en from the dead, Christ...'. The piano accompaniment maintains the same rhythmic pattern.

..... is ris - en from the dead, Is ris - en from the

The fourth system continues the melody and accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand.

dead,..... Is ris - en from the dead,

The fifth system concludes the piece. The soprano line ends with a final note, and the piano accompaniment provides a concluding chord.

Christ is ris-en from the dead,.....

Christ is ris-en from the dead,..... Christ is ris-en from the dead,.....

Christ is ris-en from the dead,.....

This system features three staves: a vocal line in G major (one sharp) and 4/4 time, and two piano accompaniment staves. The vocal line begins with a whole rest followed by a half note G, then a quarter note G, and continues with eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

f Christ is ris-en from the dead, from the dead, is ris-en from the dead, Rit. Dim.

dead, Christ is ris-en from the dead, is ris-en from the dead,

Christ is ris-en from the dead,

This system continues the musical piece with a dynamic marking of *f* (forte) at the beginning. It includes a crescendo hairpin and a decrescendo hairpin leading to a *Rit. Dim.* (Ritardando Diminuendo) marking. The vocal line and piano accompaniment maintain the same rhythmic patterns as the first system.

SOLO. Tenor.

And be-come the first fruits, And be-come the first fruits, the first

This system introduces a solo tenor part. The vocal line is written in a higher register, featuring eighth-note patterns. The piano accompaniment continues with its established eighth-note accompaniment. The lyrics are split across the vocal line.

Rit.

fruits of them that slept, The first fruits of them that slept.

This final system on the page includes a *Rit.* (Ritardando) marking. The vocal line concludes with a half note. The piano accompaniment continues until the end of the system, with the right hand featuring a final chordal flourish.

m

Christ is ris-en from the dead,

p

Christ is ris-en from the dead, Christ is ris-en from the dead,

f

Christ is ris-en from the dead, from the dead, is ris-en from the dead.

dead, Christ is ris-en from the dead, is ris-en from the dead.

Christ is ris-en from the dead,

Rit. Dim.

SOLO. Bass. *p*

m

For since by man came death, Since by man came death by man came

p *m* *Cres.*

f *Rit.*

al - so the res - ur - rec - tion, The res - ur - rec - tion of the dead.

f *Dim.* *Rit.*

p

E - ven so in Christ shall all be

p

E - ven so in Christ shall all be made a - live

E - ven so in Christ shall all be

m.

made a - live,

E - ven so in Christ shall all be

E - ven so in Christ shall all be made a - live,

made a - live,

E - ven so in Christ shall all be

f

made a - live, all be made a - live, be made a - live.

E - ven so in Christ shall all be made a - live, be made a - live.

made a - live,

Rit. Dim.

Glo - ry be to the Fa - ther, Glo - ry be to the Fa - ther And

Glo - ry be to the Fa - ther, Glo - ry be to the Fa - ther And

1st. 2d.

to the Son and to the ho - ly Ghost, Ghost. As it

to the Son and to the ho - ly Ghost, Ghost.

This system contains the first two staves of the musical score. The top staff is for the vocal line, featuring a treble clef and a key signature of three flats. It includes a first ending bracket labeled '1st.' and a second ending bracket labeled '2d.'. The bottom staff is for the piano accompaniment, featuring a bass clef and the same key signature. The lyrics are written below the vocal staff.

was in the be - gin-ning, Is now, and ev - er shall be, As it was in the be -

in the be - gin-ning, and ev - er shall be, As it was in the be -

This system contains the next two staves of the musical score. The vocal staff continues with the lyrics 'was in the be - gin-ning, Is now, and ev - er shall be, As it was in the be -' and 'in the be - gin-ning, and ev - er shall be, As it was in the be -'. The piano accompaniment provides harmonic support.

gin-ning, Is now, and ev - er shall be, World with - out end, A -

gin-ning, is now, and ev - er shall be, World with - out end, A -

This system contains the next two staves of the musical score. The vocal staff continues with the lyrics 'gin-ning, Is now, and ev - er shall be, World with - out end, A -' and 'gin-ning, is now, and ev - er shall be, World with - out end, A -'. The piano accompaniment continues.

men, A - men, World with - out end, A - men, A - men.

men, A - men, World with - out end, A - men, A - men.

This system contains the final two staves of the musical score. The vocal staff concludes with the lyrics 'men, A - men, World with - out end, A - men, A - men.' and 'men, A - men, World with - out end, A - men, A - men.' The piano accompaniment provides a final harmonic resolution.

BRAVE HEARTS FOREVER STILL.

133

(MALE QUARTET.)

Words and Music by

LAURA E. NEWELL.
 Harmonized by C. K. L.

1. Brave hearts for - ev - er still, Dear he - roes calm - ly sleep, If in the vale or
 2. With-in a nar - row bed, Oh, loved and lost, re - pose, While stars gleam o - ver -
 3. Brave hearts for - ev - er still, Your mem - o - ries are ours, Our eyes with tear-drops

hill, Ye bide in si - lence deep, Pro-found your sweet re - pose, All
 head, Nor wars op - press, nor foes, His mes - sen - gers of light, Have
 fill, While strew - ing graves with flow'rs, Sleep calm - ly sleep, be - loved, We

peace - ful - ly you rest, The gale of e - ven blows, A - bove each pulse-less breast,
 beck - oned you a - way, Be - yond wars storms and, might, Where peace and joy hold sway.
 shall not bide a - part, Soon, soon from earth re - moved, We'll greet you, heart to heart.

CHORUS. *p*

Sleep on, sleep on,
 Sleep on, sleep on, sleep on, sleep on, In val - ley plain or hill,
 Sleep on, sleep on,..... In val - - ley plain or hill,

Sleep on, sleep on, still.
 Sleep on, sleep on, sleep on, sleep on, Brave hearts for - ev - er, ev - er still.
 Sleep on, sleep on,..... Brave hearts for - ev - er still.

C. E. LESLIE.

Consider the ravens; for they neither sow nor reap,

Consider the ravens; for they neither sow nor reap,

This system contains three staves: Soprano, Alto, and Bass. The Soprano and Alto parts have lyrics, while the Bass part is a single line of music. The key signature is B-flat major (two flats) and the time signature is common time (C).

Neither do they have storehouses, or barns, yet God feed - eth them.

Neither do they have storehouses, or barns, yet God feed - eth them.

This system contains three staves: Soprano, Alto, and Bass. The Soprano and Alto parts have lyrics, while the Bass part is a single line of music. The key signature is B-flat major (two flats) and the time signature is common time (C).

DUET, Soprano & Alto.

Con - sid - er the lil-ies of the field, They toil not, nei-ther do they spin, They

This system contains three staves: Soprano, Alto, and Bass. The Soprano and Alto parts have lyrics, while the Bass part is a single line of music. The key signature is B-flat major (two flats) and the time signature is 4/4.

toil not, they toil not, They toil not nei-ther do they spin,

This system contains three staves: Soprano, Alto, and Bass. The Soprano and Alto parts have lyrics, while the Bass part is a single line of music. The key signature is B-flat major (two flats) and the time signature is 4/4.

First system of the musical score. It consists of three staves: a soprano staff (treble clef), a middle staff (treble clef), and a bass staff (bass clef). The key signature is one flat (B-flat). The lyrics are: "If God the grass to - day" on the soprano staff, "If God..... so clothed the grass Which to - day..... Is in the" on the middle staff, and no lyrics on the bass staff.

Second system of the musical score. It consists of three staves. The lyrics are: "The field, should you In him, O ye of lit - tle" on the soprano staff, "The field, Why should you..... not trust in him, O ye of lit - tle" on the middle staff, and "field should you In him," on the bass staff.

Third system of the musical score. It consists of three staves. The lyrics are: "faith, should you in him, O ye of lit - tle" on the soprano staff, "faith, Why should you..... not trust in him, O ye of lit - tle" on the middle staff, and "should you in him" on the bass staff.

Fourth system of the musical score. It consists of three staves. The lyrics are: "faith. And his right-eous - ness," on the soprano staff, "faith. Seek ye first the king-dom of God, And his right-eous-ness," on the middle staff, and no lyrics on the bass staff.

And these things shall be add - ed un - to you, Saith the

And these things shall be add - ed un - to you, Saith the

Lord of heav'n and earth. Fear not lit - tle flock, but

Lord of heav'n and earth. Fear not lit - tle flock, but

m trust in God, Trust in God.

f trust in God, Trust in God. For his good-ness giv - eth thee,

Rit.
For his good - ness giv - eth thee, The king - dom of heav'n.

For his good - ness giv - eth thee, The king - dom of heav'n.

And life is more than meat.
The bod - y is more than rai - ment, And life is more than meat.

Seek not what ye shall eat or drink, Nor be of doubt-ful mind, Nor
Seek not what ye shall eat or drink, Nor be of doubt-ful mind, Nor

be of doubtful mind, The Fa-ther knoweth all your needs, He knoweth all your
be of doubtful mind, The Fa-ther knoweth all your needs, He knoweth all your

Rit.

needs, He knoweth all your needs And careth for his chil - dren. A - men.
needs, He knoweth all your needs And careth for his chil - dren. A - men.

JESUS WEPT.

E. A. W.

E. A. WARREN.

SOLO. Soprano.

DUET. Sopr. & Alto.

SOLO.

Je-sus wept, O wondrous sto - ry, Je-sus wept, O wondrous sto - ry, That the

Lord di - vine and ho - ly, That the Lord di - vine and ho - ly,

TUTTI.
For our sakes such grief did know, For our sakes such grief did know.
For our sakes such grief did know, For our sakes such grief did know.

SOLO. Alto.
Je-sus wept, the thought is glo-rious Grief like ours he shared before us, Boundless

love to set us free, Je-sus died up-on the tree, Je-sus died up-on the tree.

This system consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

TUTTI. *f*

O bound-less love, O bound-less love, O bound-less love,..... O bound-less love,..... To set me

O bound-less love, O bound-less love,

This system begins with a piano fortissimo (*f*) dynamic. It continues the vocal melody with a long, expressive note for 'To set me' and repeats the phrase 'O bound-less love'.

To set me free, to set me free, My Je-sus died, free,..... to set me free,..... my Je-sus died.....

To set me free, to set me free, My Je-sus died,

This system continues the vocal melody, repeating 'To set me free' and 'My Je-sus died' with a long note.

My Je-sus died, Up-on the tree, He died for me. My Je-sus died,..... Up-on the tree,..... He died for me,.....

My Je-sus died, Up-on the tree, He died for me.

This system concludes the piece with the phrase 'He died for me' and a final long note. The piano accompaniment provides a steady harmonic support throughout.

SOLO. Bass.

Je-sus died a King from glo - ry, Sin - ner list - en to the sto - ry, Je - sus

died a King from glo - ry, Sin - ner list - en to the sto - ry.

TUTTI.

King from heav'n He leaves his 'throne, To hum - bly weep and sin - ners

King from heav'n He leaves his throne, To hum - bly weep and sin - ners

1st.

2d.

own, own.

own, own. ORGAN. A - wake my

A - wake my soul, in joy - ful lays, in joy - ful lays, And sing my
soul,..... in joy - ful lays,.....

A - wake my soul, in joy - ful lays,

And sing his praise, and sing his praise, He just - ly claims.
weep - - ing Savior's praise,..... He just-ly claims.....

And sing his praise, and sing his praise, He just - ly claims.

A song from me, His lov - ing kind - ness oh how free.
A song from me,.....

A song from me, His lov - ing kind - ness oh how free,

SOLO. Tenor.

"Je-sus wept," these words im - plore thee, And the Sav - ior now in

glo - ry, Still is mourn - ing o'er your sins Strong-ly pleads to let him in.

This system contains a vocal melody line and a piano accompaniment. The piano part features a series of chords in the right hand and single notes in the left hand, providing harmonic support for the vocal line.

TUTTI.

"Je - sus wept," and may his weep - ing Stir your hearts to faith - ful

"Je - sus wept," and may his weep - ing Stir your hearts to faith - ful

This system is marked 'TUTTI.' and features a vocal melody line and a piano accompaniment. The piano part consists of chords in the right hand and single notes in the left hand, supporting the vocal line.

keep - ing All his laws and him a - dore, Sin - ning

keep - ing All his laws and him a - dore. Sin - ning

This system continues the musical piece with a vocal melody line and a piano accompaniment. The piano part features chords in the right hand and single notes in the left hand, supporting the vocal line.

not to grieve him more, Je - sus wept. Je - sus wept.

not to grieve him more, Je - sus wept. Je - sus wept.

This system is marked with a piano (*p*) dynamic and features a vocal melody line and a piano accompaniment. The piano part consists of chords in the right hand and single notes in the left hand, supporting the vocal line.

THE NEW SONG.

143

N. L. RIDDERHOF.

p

m

I heard a voice from heav-en,

I heard a voice from heav-en,

I heard a voice from heav-en,

I heard a voice from heav-en,

Like man-y wa-ters, I heard a voice like wa-ters, Like many

Like man-y wa-ters, I heard a voice like many wa-ters, Like many
voice like

p

wa-ters; I heard a voice like man-y wa-ters,

wa-ters; Like..... man-y wa-ters,

m

f

A voice like wa-ters rush-ing grand-ly,

A voice like wa-ters

A voice like wa-ters rush-ing grand-ly,

A voice like wa-ters

ff

rush - ing wild - ly I heard a voice as the voice of flow - ing wa - ters, as the

rush - ing wild - ly I heard a voice as the voice of flow - ing wa - ters, as the

voice of flow - ing wa - ters.

voice of flow - ing wa - ters And I heard a voice from heav-en a

A voice as a great thun-der, I

voice like roll - ing thun - der, A voice as a great thun-der, I

Cres

heard the grand - est mus - ic, A song that rolled on - ward

heard the grand - est mus - ic, I heard a song, and it rolled on - ward

Rit.

like a roll - ing thun - der, I heard a voice from heav-en,

like a roll - ing thun - der, I heard a voice from heav-en,

I heard a voice from heav-en, I heard a voice from heav-en, Like a roll - ing thun - der, a

Rit.

voice like roll - ing thun - der, roll - - ing thun - der, I heard a voice like roll - ing thun - der, roll - - ing thun - der, I heard a

Rit.

voice from heav'n like roll - - ing, roll - - ing thun - der. voice from heav'n like roll - - ing, roll - - ing thun - der.

Rit.

List - en, list - en O list - en to the mu - sic.
 List - en, list - en O list - en to the mu - sic.
 List - en, list - en O list - en to the mu - sic.

DUET. Soprano Alto.

I heard a voice like har - pers, harping, I heard the an - gel
 I heard a voice like har - pers, harping, I heard the an - gel

cho - rus singing, Heav - en - ly mu - sic earth - ward swing - ing,
 cho - rus singing, Heav - en - ly mu - sic earth - ward swing - ing,

sound - ing forth the beau - ti - ful song, Play - ing their gold - en
 sound - ing forth the beau - ti - ful song, Play - ing their gold - en

Rit.

harps so grand - ly sing - ing of Mo - ses and the Lamb.....

And they sang as it were a new song, A new song be - fore the

And they sang as it were a new song, A new song be - fore the

Cres.

throne, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah to the

throne, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah to the

f *ff* *p* Rit.

Lamb, Hal - le - lu - jah, Hal - le - lu - jah, A - men.

Lamb, Hal - le - lu - jah, Hal - le - lu - jah, A - men.

LORD, WE WOULD DRAW NEAR.

C. E. LESLIE.
Rit.

1. Lord we would draw near to thee, That our souls may find sweet rest,
 2. Night and dark - ness round our souls, Now on earth is hold - ing sway,
 3. Lord we kneel be - fore thee now, Trust - ing thou wilt show thy face,

A tempo.

And from all our bur - dens free We would dwell a - mid the blest.
 Lord we would be - seech of thee, Thou wouldst make our dark - ness day.
 Plead - ing that our souls may see, Some sweet tok - en of thy grace.

SO FADES THE FLOWER.

C. E. LESLIE.

1. So fades our love - ly bloom - ing flow'r, Frail smiling sol - ace of an hour,
 2. Is there no kind, no len - ient art, To heal the anguish of the heart?
 3. Then gen - tle patience, smile on pain, And dy - ing hope re - vives a - gain.

So soon our transient com - forts fly, And pleasures on - ly bloom to die.
 Spir - it of grace be ev - er nigh, Thy comforts are not made to die.
 Hope wipes the tear from sor - row's eye, And Faith points upward to the sky.

THE LORD IS IN HIS HOLY TEMPLE.

149

SENTENCE.

F. G. RATHBUN.

pp

The Lord is in his ho - ly tem-ple, The Lord is in his ho - ly tem-ple, The Lord is in his ho - ly tem-ple, Let

pp

Let all the earth keep silence be - fore him, A - men. all the earth keep silence, Let all the earth keep silence be - fore him, A - men.

NOW THE DAY IS OVER.

J. BARNBY.

1. Night is drawing nigh, *f* *Cres.*

p

1. Now the day is o - ver, Night is draw - ing nigh, 2. Je - sus give the wea - ry, Calm and sweet re - pose, 3. When the morn - ing wak - ens Then may we a - rise,

Dim. *pp* *Rit.*

Shad - ows of the eve - ning, Steal a - cross the sky. With thy tend - 'rest bless - ing, May our eye - lids close. Pure and fresh and sin - less, In thy ho - ly eyes. eve - ning, Steal a - cross the sky.

GREAT IS THE LORD.

T. M. BOWDISH.

f *ff*

Great is the Lord, and great-ly to be prais-ed, Great is the

Great is the Lord, and great-ly to be prais-ed, Great is the

m

Lord, and great-ly to be prais-ed.

Lord, and great-ly to be prais-ed, In the cit-y of our

f *Dim.*

In the cit-y of our

God, in the moun-tain of his ho-li-ness,

m

God.

In the moun-tain of his ho-li-ness. For

GREAT IS THE LORD. Continued.

151

Cres. *f*

For great is the Lord, great-ly to be prais-ed,

great is the Lord, and great-ly to be prais-ed, For
 For great is the Lord, great-ly to be prais-ed,

m *Cres.*

for great is the Lord and great-ly to be prais-ed.

great..... is the Lord..... and great-ly to be prais-ed.
 for great is the Lord

m

In the cit-y of our God, In the

f *dim,*

mountain of his ho-li-ness, In the cit-y of our God, In the mountain of his ho-li-ness,

In the cit-y of our God, in the moun-tain of his ho-li-ness.

GREAT IS THE LORD. Continued.

f *ff*

Great is the Lord, and great-ly to be prais-ed, Great is the

INST. Great is the Lord, and great-ly to be prais-ed, Great is the

m

Lord, and great-ly to be prais-ed.

Lord, and great-ly to be prais-ed, In the cit-y of our

f Dim.

In the cit-y of our

God, in the moun-tain of his ho-li-ness,

m

God.

In the moun-tain of his ho-li-ness. For

GREAT IS THE LORD. Concluded.

153

f *Cres.*

Great is the Lord, for great is the Lord, Great is the Lord, great is the Lord, For great is the Lord

ff *f*

Lord, and great-ly to be prais-ed. Hal-le-lu-jah, Hal-le-lu-jah, Lord, and great-ly to be prais-ed, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah

lu-jah, Hal-le-lu-jah, A-men, Hal-le-lu-jah, Hal-le-lu-jah, A-men, Hal-le-lu-jah

ff *Dim.*

lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, A-men. lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, A-men. Hal-le-lu-jah, Hal-le-lu-jah, A-men

154 SING FORTH THE HONOR OF HIS NAME.

F. D. JACOBS.

Make a joy - ful noise un - to God, Make a joy - ful noise un - to God,

Make a joy - ful noise un - to God, Make a joy - ful noise un - to God,

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time and B-flat major. The melody is simple and repetitive, with the lyrics 'Make a joy - ful noise un - to God' repeated twice.

All ye lands, all ye lands Make a joy - ful noise un - to God,

All ye lands, all ye lands Make a joy - ful noise un - to God, Sing

This system contains the next two staves of music. The melody continues from the first system, with the lyrics 'All ye lands, all ye lands Make a joy - ful noise un - to God' repeated twice, followed by 'Sing'.

Sing forth the hon - or of his name,

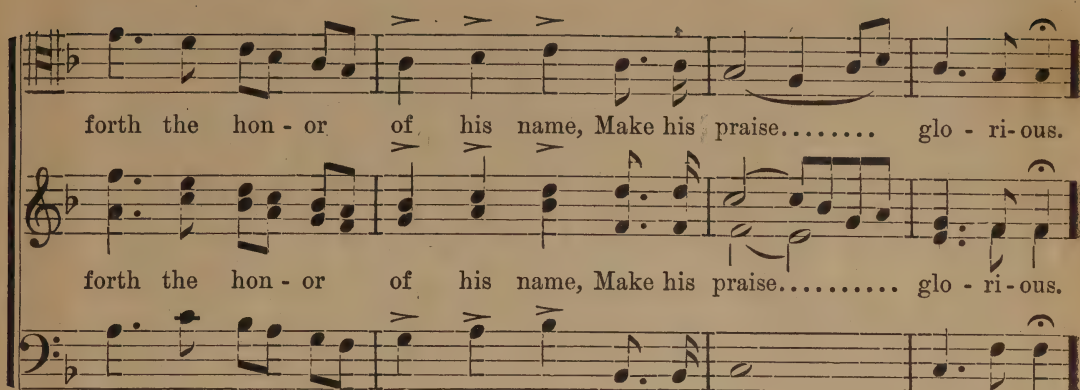
forth the hon - or of his name, Sing forth the hon - or of his name,

This system contains the next two staves of music. The melody continues, with the lyrics 'Sing forth the hon - or of his name' repeated twice.

Make his praise glo - ri - ous, Make his praise glo - ri - ous, Sing

Make his praise glo - ri - ous, Make his praise glo - ri - ous, Sing

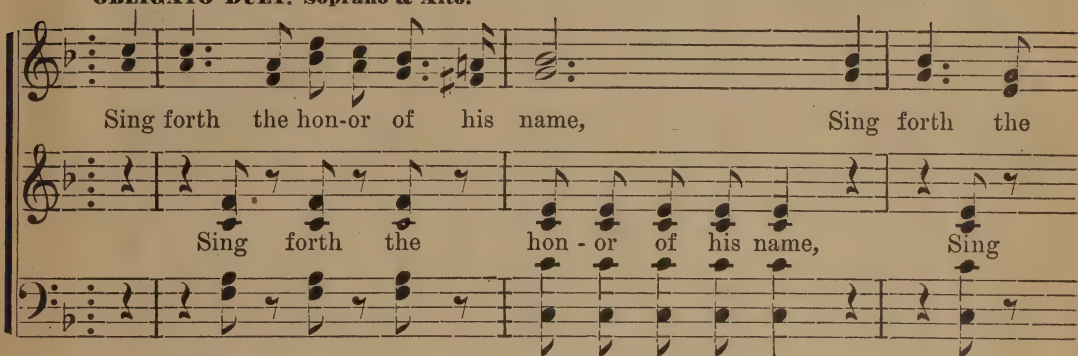
This system contains the final two staves of music. The melody concludes with the lyrics 'Make his praise glo - ri - ous, Sing' repeated twice.



forth the hon - or of his name, Make his praise..... glo - ri - ous.

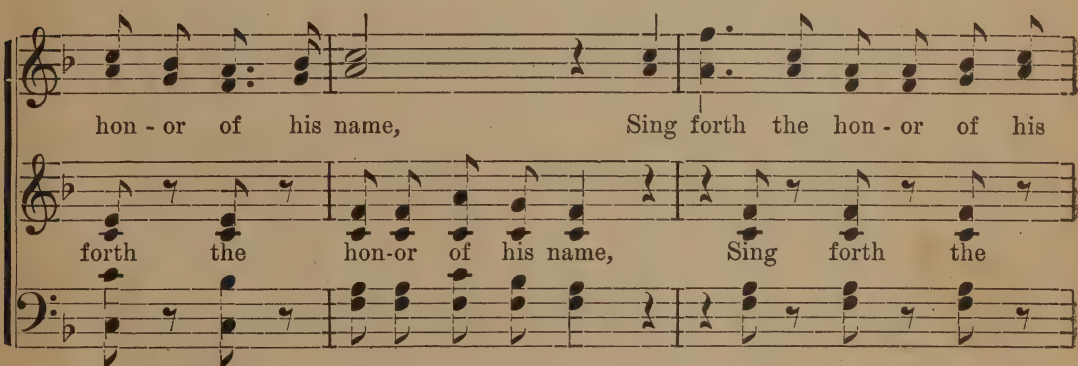
forth the hon - or of his name, Make his praise..... glo - ri - ous.

OBLIGATO DUET. Soprano & Alto.



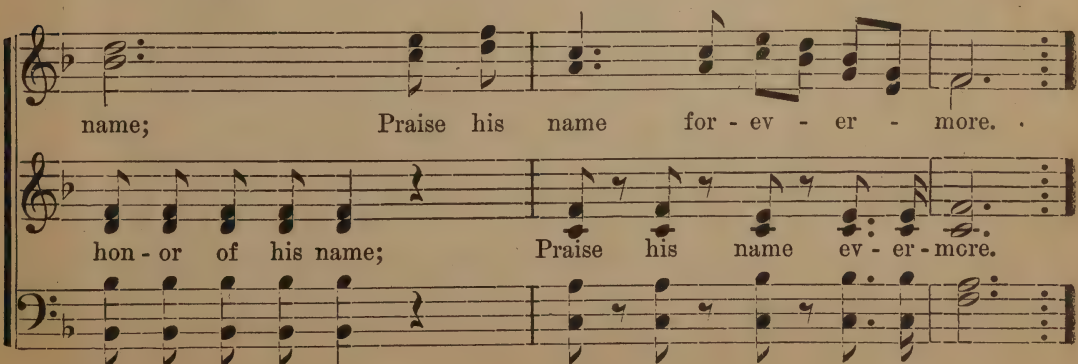
Sing forth the hon-or of his name, Sing forth the

Sing forth the hon - or of his name, Sing



hon - or of his name, Sing forth the hon - or of his

forth the hon-or of his name, Sing forth the



name; Praise his name for - ev - er - more. .

hon - or of his name; Praise his name ev - er - more.

Sing forth the hon-or of his name, Sing

Sing forth the hon-or of his name, Sing forth the hon-or of his name, Sing

This system consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody line with lyrics. The middle staff is a treble clef with a key signature of one flat, containing a harmony line. The bottom staff is a bass clef with a key signature of one flat, containing a bass line. The lyrics are: 'Sing forth the hon-or of his name, Sing' on the first line, and 'Sing forth the hon-or of his name, Sing forth the hon-or of his name, Sing' on the second line.

forth the hon - or of his name, Sing forth..... his name, Sing forth.....

forth the hon - or of his name, Sing forth the hon - or of his name, Sing

This system consists of three staves. The top staff is a treble clef with a key signature of one flat. It contains a melody line with lyrics. The middle staff is a treble clef with a key signature of one flat, containing a harmony line. The bottom staff is a bass clef with a key signature of one flat, containing a bass line. The lyrics are: 'forth the hon - or of his name, Sing forth..... his name, Sing forth.....' on the first line, and 'forth the hon - or of his name, Sing forth the hon - or of his name, Sing' on the second line.

forth the hon - or of his name, Make his praise..... glo - ri - ous.

forth the hon - or of his name, Make his praise..... glo - ri - ous.

This system consists of three staves. The top staff is a treble clef with a key signature of one flat. It contains a melody line with lyrics. The middle staff is a treble clef with a key signature of one flat, containing a harmony line. The bottom staff is a bass clef with a key signature of one flat, containing a bass line. The lyrics are: 'forth the hon - or of his name, Make his praise..... glo - ri - ous.' on the first line, and 'forth the hon - or of his name, Make his praise..... glo - ri - ous.' on the second line.

Make a joy - ful noise, Make a joy - ful noise, make a

Make a joy - ful noise, make a

This system consists of three staves. The top staff is a treble clef with a key signature of one flat. It contains a melody line with lyrics. The middle staff is a treble clef with a key signature of one flat, containing a harmony line. The bottom staff is a bass clef with a key signature of one flat, containing a bass line. The lyrics are: 'Make a joy - ful noise, Make a joy - ful noise, make a' on the first line, and 'Make a joy - ful noise, make a' on the second line.

joy - ful noise un-to God, Make a joy - ful noise, make a joy - ful noise,

joy - ful noise un-to God, Make a joy - ful noise, make a joy - ful noise,

Make a joy - ful noise un - to God;

Make a joy - ful noise un - to God, Sing forth the

Sing forth the hon - or of his name,

hon - or of his name,..... Sing forth the

Sing forth the hon - or of his name,

hon or of his name, Make his

Make his praise glo - ri - ous, Make his praise

praise glo - ri - ous Make his praise

This system consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle staff is in treble clef, and the bottom staff is in bass clef. The music is written in a simple, hymn-like style with dotted rhythms and eighth notes.

glo - ri - ous, make a noise, a joy - ful

glo - ri - ous, Make a noise,..... a joy - ful noise,.....

This system continues the melody from the first system. It features a long, sweeping melisma in the bottom staff, indicated by a horizontal line and a fermata, corresponding to the lyrics "a joy - ful noise,.....".

noise, Sing forth his name of his name,

..... Sing forth the hon - - - or of his name,

This system introduces a new melodic phrase. The bottom staff features a triplet of eighth notes, marked with a '3' and a bracket, in the phrase "or of his name,".

Make a joy - ful noise un - to God, Make a joy - ful noise un - to God,

Make a joy - ful noise un - to God, Make a joy - ful noise un - to God,

This system concludes the page with a final, more active melodic line. The music is written in a more complex, rhythmic style with sixteenth and thirty-second notes, particularly in the middle and bottom staves.

All ye lands, all ye lands Make a joy - ful noise un - to God,

All ye lands, all ye lands Make a joy - ful noise un - to God, Sing

Sing forth the hon - or of his name,

forth the hon - or of his name, Sing forth the hon - or of his name,

Make his praise glo - ri - ous, Make his praise glo - ri - ous, Sing

Make his praise glo - ri - ous, Make his praise glo - ri - ous, Sing

forth the hon - or of his name, Make his praise..... glo - ri - ous.

forth the hon - or of his name, Make his praise..... glo - ri - ous.

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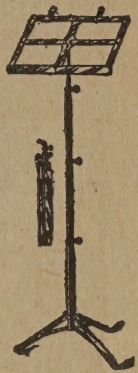


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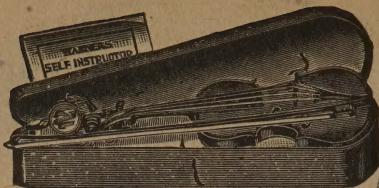
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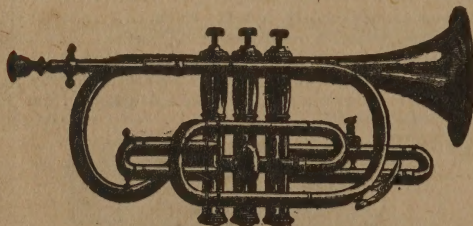
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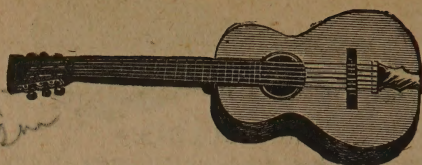
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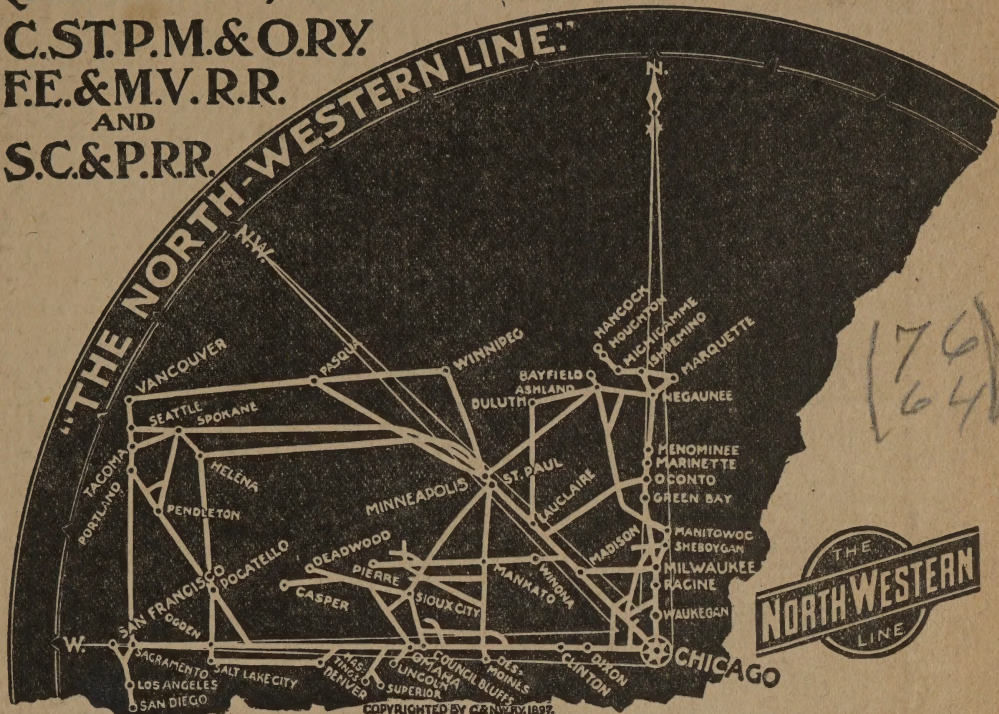
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